

# THE ILLUSTRATED LONDON NEWS

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THE NEW KING OF AFGHANISTAN: THE SIRDAR MOHAMED NADIR KHAN (ON THE LEFT), WITH HIS BROTHERS, SIRDAR SHAH WALI KHAN (RIGHT), CAPTOR OF KABUL, AND GENERAL MOHAMED HASHIM KHAN (CENTRE).

The Sirdar Nadir Khan entered Kabul on October 16 at the head of his army, after the citadel had been captured by his brother, Shah Wali Khan, and was unanimously elected King of Afghanistan by the National Assembly. He was at first reluctant to assume the crown, but the Assembly insisted, threatening to leave the city if he refused. "As the people thus calls for me," he said, "I accept. I shall not be the King but the servant of the tribes and of the country." Later he said: "I came back to Afghanistan not to seize the throne, but to save the country. I hope to lead it along the path of progress and to make it an independent and civilised state." The new King, to whose "personal

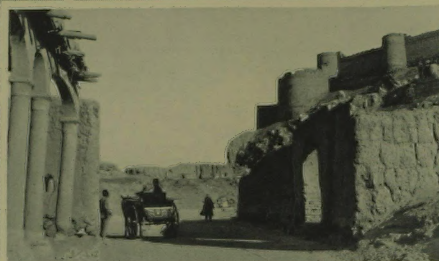
distinction and charm" Lord Crewe has paid public tribute, declaring that he will prove "a loyal ally and an excellent neighbour," is connected by marriage with ex-King Amanullah; he was Commander-in-Chief of the Afghan Army in 1919 and afterwards Minister for War. In 1924 he became Afghan Minister in France, but resigned in 1926, owing to ill-health, and retired to the South of France until the rebellion against Amanullah a year ago, when he returned to Afghanistan, with two of his four brothers, and engaged in the campaign that has now brought him to the throne. Photographs of typical scenes in Afghanistan are given on a double-page in this number.



## THE DISTURBED REALM WHICH KING NADIR HAS BEEN CALLED TO RULE: THINGS OLD AND NEW IN AFGHANISTAN.



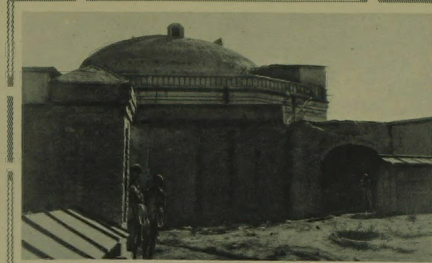
THE SOVIET LEGATION AT KABUL BEFLAGGED FOR A FESTAL OCCASION. DIPLOMATIC QUARTERS OF A GOVERNMENT TO WHICH THE NEW AFGHAN FOREIGN MINISTRY HAS SENT A FRIENDLY MESSAGE.



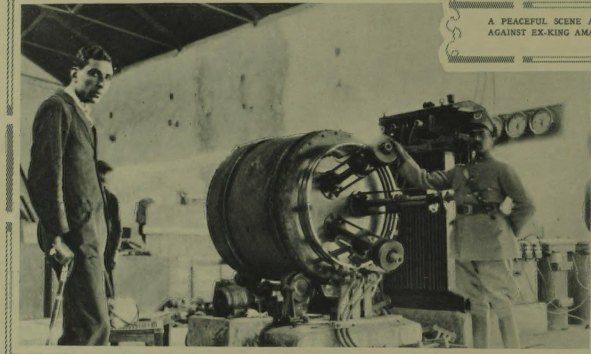
A PEACEFUL SCENE AT THE FORTRESS OUTSIDE KABUL BEFORE THE REBELLION AGAINST EX-KING AMANULLAH: AN INCIDENT OF THE ROAD BELOW THE MASSIVE TURRETTED CASTLE.



THE MUSEUM AT KABUL: ONE OF THE INSTITUTIONS BY MEANS OF WHICH EX-KING AMANULLAH SOUGHT TO PROMOTE INTEREST IN ART AND ARCHAEOLOGY.



THE GAOL AT KABUL: A SINISTER AND WINDOW-LESS BUILDING, OF WHOSE INTERNAL PROCEEDINGS LITTLE IS KNOWN BUT MUCH IS SURMISED.



EX-KING AMANULLAH'S MINT: AN ELECTRIC FURNACE FOR SMELTING AFGHAN COINS, WITH A UNIFORMED OPERATOR, TRAINED IN AMERICA, AND AN OFFICIAL INTERPRETER.



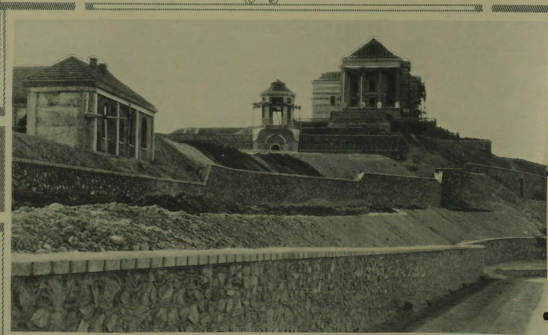
"IN AFGHANISTAN (OWING TO THE HIGH COST OF PETROL FOR MOTOR-CARS) THE HUMBLE DOG-CART (TONGA) IS THE FAVOURITE MEANS OF TRANSPORT: ONE-HORSE VEHICLES ON THE CAB-RANK IN KABUL.



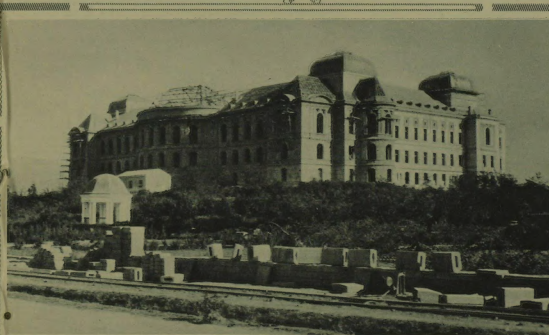
THE AFGHAN CENOTAPH AT KABUL: A MASSIVE MONUMENT, OF OBELISK TYPE, SURMOUNTING A ROCKY MOUND.



THE MEMORIAL OF AFGHAN INDEPENDENCE AT KABUL: AN IMPOSING PILLAR OF GRACEFUL DESIGN, WITH A CARVED TOP AND INSCRIBED PEDIESTAL.



IN THE NEW CITY OF DAR-UL-AMAN, RECENTLY OCCUPIED BY THE TROOPS OF SHAH WALI KHAN, BROTHER OF KING NADIR: EX-KING AMANULLAH'S NEW PALACE NEAR KABUL.



THE PARLIAMENT HOUSE AT DAR-UL-AMAN: AN IMPOSING MODERN BUILDING IN THE NEW CAPITAL BEGUN BY EX-KING AMANULLAH AND LATELY OCCUPIED BY KING NADIR'S FORCES.



ON GUARD: A TYPICAL AFGHAN SOLDIER OF EX-KING AMANULLAH'S ARMY ON SENTRY DUTY IN THE AFGHAN HILLS.

against ex-King Amanullah, states that her car was the last to come through the Khyber Pass before the hostilities which led to the usurpation of the Amir Habbullah, now in his turn displaced. With regard to the new Palace and Parliament House, shown above, we read in "Afghanistan of the Afghans," by Sirdar Ikbal Ali Shah (Diamond Press), a book published last year, shortly before the rebellion: "Kabul is, indeed, on the verge of a complete and thoroughgoing reconstruction. A French architect of distinction has been retained to plan and design Dar-ul-Aman, the new city, which is to be laid out on western lines, with spacious boulevards, parks, and lofty buildings, the change of site being in a measure necessitated by the frequent flooding of Kabul,

which is almost annually visited by inundations." Illustrations of Dar-ul-Aman appeared in our issue of December 15, 1928. Describing the new Parliament building there, Miss Mott-Smith says: "Every stone was brought singly on donkey-back from the distant hills; every piece of timber from far-away forests, slung between four camels." The Afghan "Cenotaph," shown above, is a memorial of the Afghan-Mangal War, commemorating 750 Afghans killed in suppressing a previous rebellion. In a note on the central photograph, showing the "cab-rank" of Kabul, Miss Mott-Smith writes: "In Afghanistan, with gasoline at 2.50 dollars per gallon, the humble dog-cart is the favourite means of transport. It is 'infra dig.' for the customer to ride with the driver, so he or she during a drive sees all the world backwards. Whilst not as exciting as horseback riding, a drive in a tonga, as they call these vehicles, is just about as efficacious for the liver as a gallop."





By G. K. CHESTERTON.

IN a leading periodical recently there was a rather extraordinary study, or interview, descriptive of Dr. Freud. It was a very admiring description; but I have no right to suggest that Dr. Freud is really anything like so absurd as his admirer represented him. I do not know anything about Dr. Freud, except that it is the fashion to call him the father of psycho-analysis. I do not know anything about psycho-analysis, except that it demands a great deal more than the Confessional was always abused for demanding. It is most probable that psycho-analysis can do good; it is pretty certain that psycho-analysts can do harm. But all this has nothing to do with the wonderful portrait of Dr. Sigismund Freud.

"The great desk is a veritable Olympus of pagan gods, statuettes from the Nile cast in green metal while the gods were still living among men, bronzes from Asia, masks and totems from the Kamerun."

If he were a common fellow like you or I, he would be content that his totems should come from the Cameroons. But wonderful scientific progress can be made by substituting a K for a C, in reproducing a language that has neither one nor the other. These are Scholarship, and there are two more of them. Anyhow, the great man sits at his great desk; you will observe that even the desk has to be great. Anyhow, he sits there, for reasons best known to himself, surrounded by images of all the gods in whom he does not believe: though I rather fancy that one image is missing.

"The handsome little figures illustrate the master's work in primitive religions and myths. He sits among them, lonely and aloof as they. This man among his gods has become one of them . . . a symbol."

Passing over the dry and dusty old questions that an antiquated rationalist might advance; as to how they can be his gods if he only studies them as myths, or why they should be so lonely when they are all together, we may agree that the appeal to symbolism is somewhat deeper. The writer then startles us with a very serious question, which has just occurred to him.

"Is Freud a forecast of the man of the future? Is he one of the race of Martians who will inherit the earth? He has purged his creed of all ideals and theories of life, be they social or religious. He is the scientist, filling his niche in life and demanding a similar perfection and limitation of function from all others. He is the mind-made Czar, stiff and arbitrary and categorical . . . victor and victim . . . the Robot of the intelligence."

It might be suggested that, if he is a scientist, he will hardly join so confidently in the positive prediction that a race of Martians will inherit the earth. It might also be suggested that, if he is a Robot, it seems less simple and self-evident that he is a mind-made Czar; since a Robot is not a master but a servant, and is not in that sense mind-made, but machine-made. But when the vision of this curiously complicated or confused animal is accompanied with the plain, practical, downright question: "Is Freud a forecast of the man of the future?" I can only answer feebly: "I trust not. I imagine not."

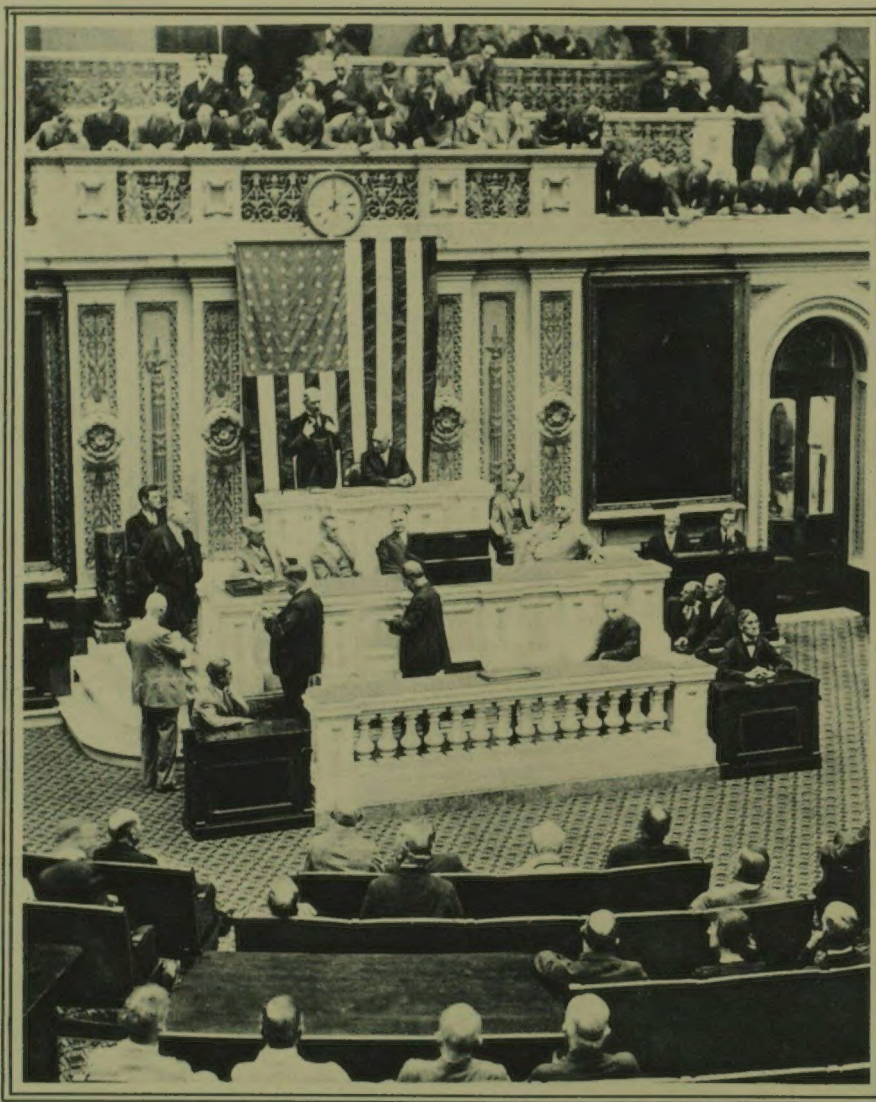
Now why do people write all this sort of nonsense in newspapers? The people who write it are almost certainly not so silly as they sound. If you meet them in Fleet Street and stand them a drink, they are quite sensible. What is the connecting thread of association, or intellectual instinct, that makes them feel that this is the sort of thing that represents the mood of the day, and must be written in the daily Press?

There are many ways of putting the rather difficult answer to that rather delicate question. One way of putting it is to say that a religious

Thus, again, he is drugged and mesmerised into using throughout the article such sentences as this. "Freud's negation of Free Will is as thorough as that of some old tragic Greek poet." Well, to begin with, there may be two words even about the Greek poet. I do not profess to know much about the historic problems of Hellenism. I do not even know very much about the Greek tragedies. The psycho-analysts know nothing at all about the Greek tragedies. I gather this from the astounding fact that they talk about the Oedipus Complex, obviously without knowing who Oedipus was. Nobody familiar with the Greek play would ever have used that Greek parallel. It was the whole point of Oedipus that he did not have the Oedipus Complex. It was the whole point of him that he only knew certain things too late which our bright and breezy psycho-analysts would introduce us to much too early. Next, in so far as the old tragedy was a struggle between Fate and Free Will, it represented the defeat of Free Will and not the denial of Free Will. The struggle of man against the gods might be a hopeless struggle, but it was a struggle. It is the whole point of modern Determinism that there can be no struggle at all. In fact, the Pagans, like the Christians, had a notion of the distinction between the divine will and the human will; only that their view of the divine will was darker and more doubtful; and because they were Pagans they were tempted to be pessimists. Then, again, the whole business of Fate in the old tragedy is not so simple as it looks; one of the best Greek scholars I know said that a Greek tragedy often consisted of a lot of people doing the wildest and wickedest things in a frenzy of free will and personal perversity; and then the Chorus saying in a hollow voice, "It is Fate. It is Fate." He said he did not believe it was Greek fatalism, but only Greek irony.

But, however that may be, there is a final thing to add in answer to such Pagan parallels. In so far as there really was a tinge of irresponsibility and fatalism in the religion of the Greeks, it probably had a great deal to do with its ultimate failure before the religion of the Romans. For the Greeks were the obvious leaders of the march of mankind, and especially of the Mediterranean civilisation; and to some extent it is true that what went wrong with them was their moral self-control and self-respect; so that the lordship of light and order, and the making of modern Europe, passed to the little Latin village on the Tiber. I know that the Greek tragedies were very great; so great that I doubt whether they were so fatalistic as shallow fatalists suggest. But perhaps the greatest of Greek tragedies was the tragedy of the Greeks.

Even in this one interview I could find a dozen examples of this slipshod popular "science." Freud is represented as saying that the human race will get through (whatever that may mean) "because development is an inevitable law of creation." It is at least equally apparent that decay is an inevitable law of creation. Old Huxley would have hacked this sort of thing to pieces with a hatchet. There is doubtless a place for Freud's scalpel as well as Huxley's hatchet; but it would be a pity if science, by performing the most brilliant operations on the brain, should end by removing the brain altogether.

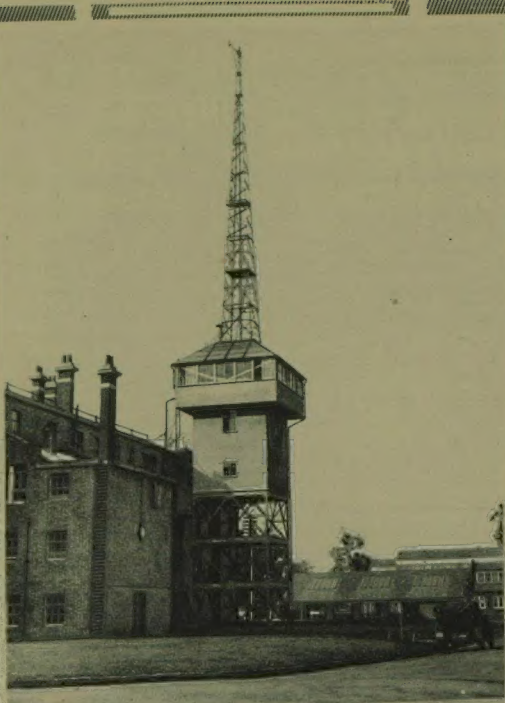


THE FIRST BRITISH PREMIER TO ADDRESS CONGRESS IN THE UNITED STATES: MR. RAMSAY MACDONALD SPEAKING FROM THE ROSTRUM OF THE HOUSE OF REPRESENTATIVES IN THE CAPITOL AT WASHINGTON.

Mr. MacDonald visited Congress on October 7, immediately on his return to Washington with President Hoover from the latter's fishing camp. The Prime Minister went first to the House of Representatives, which had held a special sitting for the occasion, although comparatively few Members were in Washington, and was warmly welcomed. He addressed them as "Fellow Members of Parliament," and recalled having sat in the Strangers' Gallery ten years ago. In our photograph Mr. MacDonald is seen speaking from the rostrum beside the Republican leader, Mr. Tilson, who presided. Afterwards in the Senate, which suspended a debate to hear him, he made a longer speech. He said that the signing of the Peace Pact in Paris would "stand out like a monument in history," and that war between Britain and America was now absolutely impossible. His speech was loudly cheered. He has since visited New York, Niagara Falls, Toronto, Ottawa, and Montreal.

war is raging under the surface; which would be much better if it were raging on the surface. The journalist feels in a vague way that the mere name of Freud is, as he says, a symbol; that it stands for the materialistic side in that quarrel; and therefore anyone sympathising with that side will rejoice in this curious appeal to the mysticism of materialism. Therefore he talks about a man purging himself of ideals; though any man talking like that must certainly be purging himself of a sense of humour. Therefore he entertains the weird idea that it is a compliment to a man to call him a Robot.





**"R101" AS THE AIR MINISTER'S "OFFICE":  
THE SECOND FLIGHT OF BRITAIN'S GIANT AIRSHIP.**

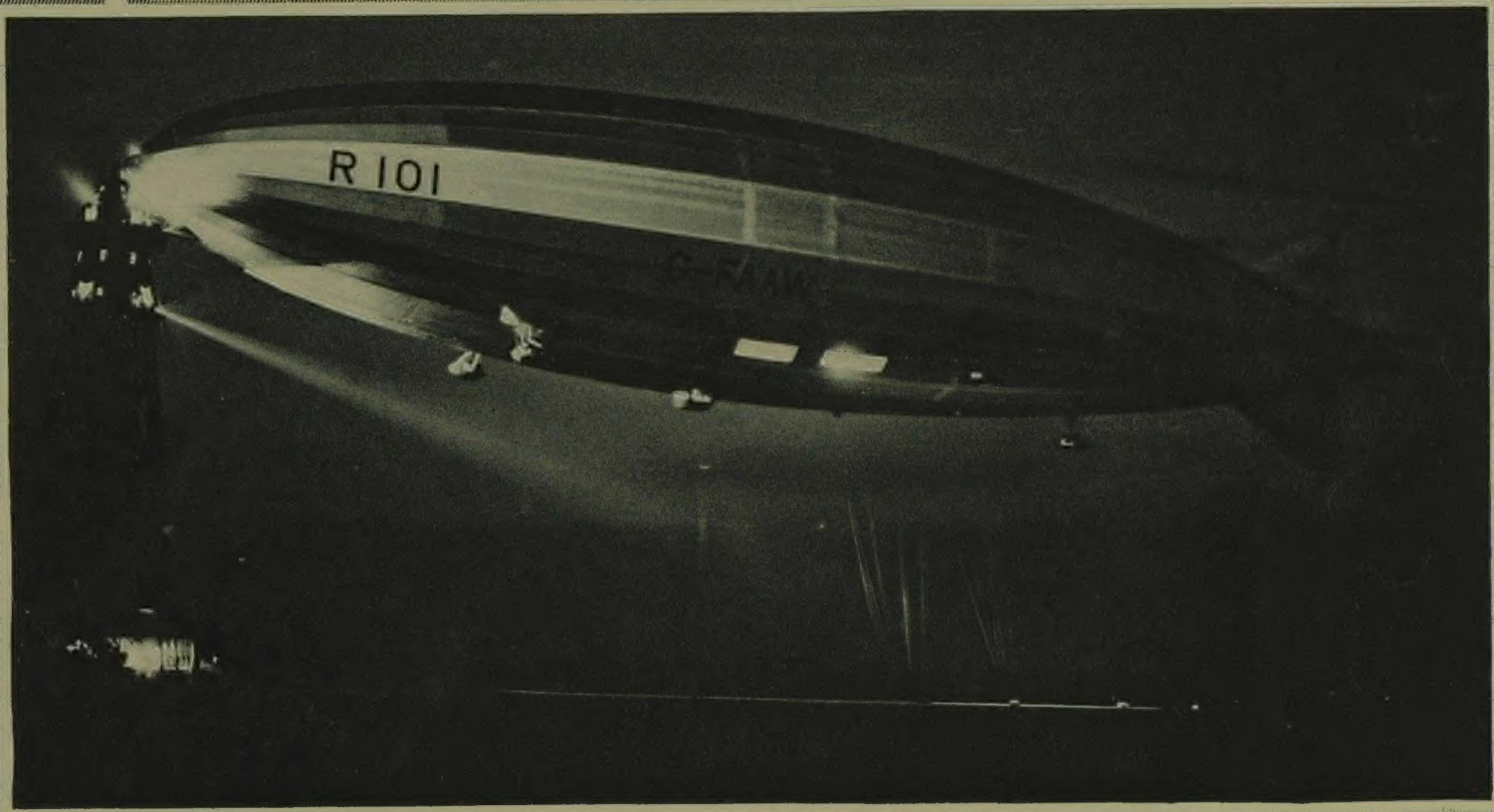


METEOROLOGICAL OFFICES AT CARDINGTON:  
A CONTROL CENTRE FOR SUPPLYING AIRSHIP  
COMMANDERS WITH WEATHER REPORTS.

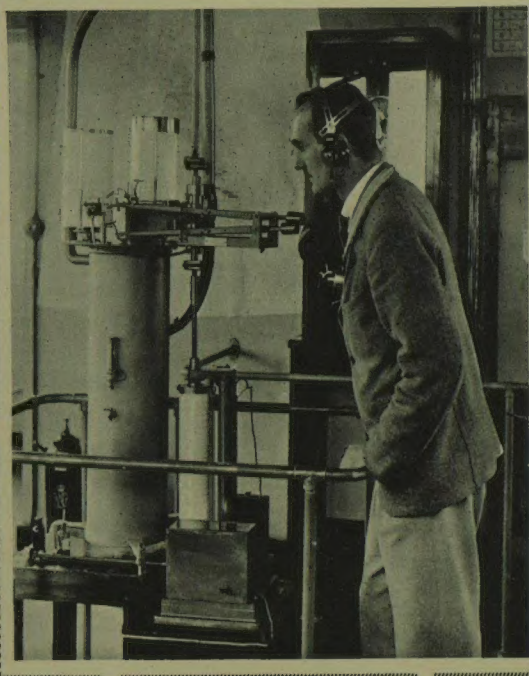
THE AIR MINISTER PREPARED FOR A DAY'S WORK  
ABOARD "R 101," : LORD THOMSON ABOUT TO ASCEND  
THE MOORING-MAST BY THE LIFT.

EMBARKING LORD THOMSON'S CASES OF DOCU-  
MENTS WHICH HE DEALT WITH IN THE AIR :  
LUGGAGE-LOADING AT THE MOORING-MAST-HEAD.

QUEEN OF THE  
NIGHT :  
A BEAUTIFUL  
VIEW OF  
"R 101,"  
THE LARGEST  
AIRSHIP IN  
THE WORLD,  
AT THE  
MOORING-MAST  
AFTER DARK,  
WITH HER  
LIGHTS ON  
AND  
ILLUMINATED  
BY  
SEARCHLIGHTS.



Four days after her maiden flight to London (illustrated in our last issue), the new State airship "R 101" made a more extended tour over the Midlands, on October 18, with equal success. She had on board fifty people in all, including the Secretary for Air, Lord Thomson, as the principal passenger, and a number of distinguished air officers. Major G. H. Scott was again in supreme command. Casting off from the mooring-mast at Cardington about 8 a.m., the airship soon attained a good speed. At 9.15 she reported herself (by wireless) over Northampton; fifty minutes later over Rugby; at 10.15 over Coventry; at 10.40 over Birmingham; and at noon over Nottingham. Then came a message from Lord Thomson: "Approaching Newark, travelling N.E. at ground speed 60 m.p.h. under ideal conditions, using only 50 per cent. available power. No one who has not had experience of this form of travel can have the least idea of its comfort, smoothness, and restfulness." After having



A METEOROLOGICAL OBSERVER AT CARDINGTON RELEASING A  
SMALL PILOT BALLOON BEFORE MEASURING WIND SPEED AND  
DIRECTION WITH THE THEODOLITE INSIDE THE WIND-SCREEN.

TELEPHONING TO THE CONTROL CABIN OF "R 101"  
WHILE MOORED AT THE MAST : A METEOROLOGIST AT  
CARDINGTON BESIDE A WIND-MEASURING INSTRUMENT.

*Continued.*  
visited Derby and Leicester, "R 101" returned to Cardington, where she made further short flights before coming to moor about 4 p.m. Owing to air currents, there was difficulty in getting her low enough, and it was dark when she was finally locked to the mooring-mast-head about 6 o'clock. The delay did not decrease Lord Thomson's enthusiasm. "It is, in my view," he said, "an eminently successful flight, but, as I emphasised when I introduced the present

programme in 1924, it was tentative and experimental. No reasonable man will expect the first vessel of its kind to be perfect. The 'Mauretania' was not right till she had had her screws changed three times." He added that he had practically carried out a normal day's work on board the airship, dealing with State papers, assisted by his private secretary, "free from all outside disturbance high up above all terrestrial dirt and noise."



# FIRING "CAMERA-CARTRIDGES"—FOR "BLOODLESS SHOOTING."



1. TAKEN BY A "CAMERA-CARTRIDGE" FIRED SIMULTANEOUSLY WITH AN ACTUAL CARTRIDGE: A SNAPSHOT SHOWING THAT THE AIM WAS TOO MUCH TO THE RIGHT—AN ENLARGEMENT.



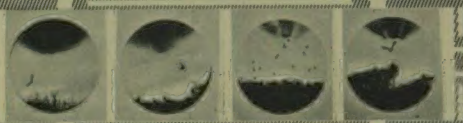
2. TAKEN BY A "CAMERA-CARTRIDGE" FIRED SIMULTANEOUSLY WITH AN ACTUAL CARTRIDGE: A SNAPSHOT SHOWING THAT THE AIM WAS TOO MUCH TO THE LEFT—AN ENLARGEMENT.



3. TAKEN BY A "CAMERA-CARTRIDGE" FIRED SIMULTANEOUSLY WITH AN ACTUAL CARTRIDGE: PARTRIDGES IN THE "KILLING CIRCLE"—AN ENLARGEMENT.



4. TAKEN BY A "CAMERA-CARTRIDGE" FIRED SIMULTANEOUSLY WITH AN ACTUAL CARTRIDGE: A WOODCOCK KILLED IN THE CIRCLE—AN ENLARGEMENT.

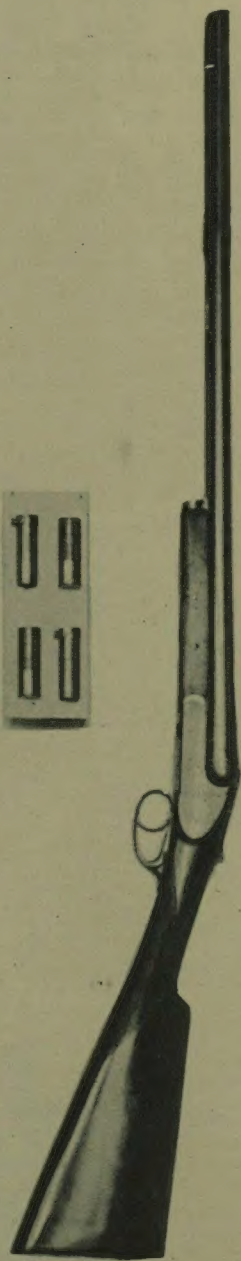


THE NATURAL SIZE OF THE PHOTOGRAPHS REPRODUCED AS ENLARGEMENTS, AS NOS. 1, 2, 3, AND 4 ON THIS PAGE: SNAPSHOTS TAKEN BY "CAMERA-CARTRIDGES" TO SHOW THE CORRECTNESS OR THE INCORRECTNESS OF THE AIM—(FROM LEFT TO RIGHT) THE AIM TOO MUCH TO THE RIGHT; THE AIM TOO MUCH TO THE LEFT; PARTRIDGES IN THE "KILLING CIRCLE"; AND A WOODCOCK KILLED IN THE CIRCLE.

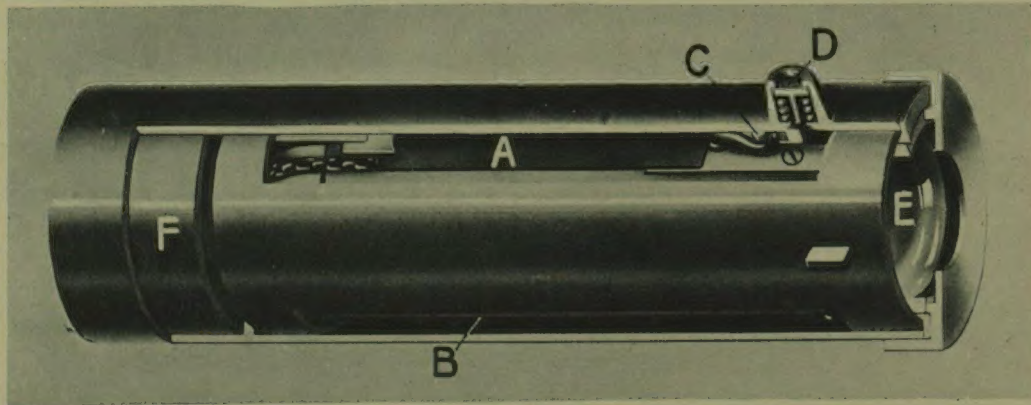
The device here illustrated is of double value. It enables the sportsman to test in unusually certain fashion the faults that are his and his gun's—so far as it applies to him—and it also makes it possible for one who likes shooting but dislikes killing to enjoy "bloodless shooting" with a camera and blank cartridges; to experience all the "reactions" of shooting in the normal manner without bagging anything but snapshots! To deal with the question of fitting a gun to its owner: the "camera-cartridge" invention is designed to reveal errors of aim, so that they may be reduced to a minimum. Into a special fore-stock temporarily fitted to the gun is inserted a little camera that is cartridge-shaped, and of the same size as twelve-bore ammunition. This "camera-cartridge" is connected to the right trigger of the gun. When this trigger is pressed after the gun has been aimed, the shutter of the camera is released, and, of course, at the same time, the actual cartridge (blank or charged, as the case may be) is fired. The photographic exposure must be very swift, for the shutter must have closed before the detonation of the actual cartridge has jerked the barrel of the gun. Each resultant negative yields an image of the object aimed at, and also includes the front of the barrel of the gun. Thus, the precision, or the lack of precision, of the aim is recorded; but a little calculation is necessary afterwards, for at the moment of the photographic exposure the shots have still over thirty yards to travel, a question of about one-tenth of a second. It is obvious, therefore, that, when the photographs are studied, the aim will be seen to have been imperfect unless the birds are shown in such a position within the "killing circle" that it is evident that they would have reached the centre of that circle within a tenth of a second. As to the device itself, the following technical details may be given. Each "camera-cartridge" consists of two tubes, sliding one into the other; the larger being a sheath, the smaller the camera proper,

fitted with a lens (E). This shutter (A) works in front of a sensitive plate which is 12 millimetres by 12, and this plate is held at the rear of the camera tube. Behind the lens is a hook to which is fixed a rubber spring (B), and on the opposite side is a small notch (C) for setting the shutter, which is released by the pressing down of a catch (D) connected by a wire to the gun-trigger. A

[Continued below.]



A SPORTING GUN WITH THE FORE-STOCK FOR HOLDING A "CAMERA-CARTRIDGE"; AND (LEFT) FOUR "CAMERA-CARTRIDGES."



THE "CAMERA-CARTRIDGE": A DEVICE WHICH TAKES SNAPSHOTS OF OBJECTIVES AIMED AT, IN ORDER THAT GUNS MAY BE FITTED WITH PRECISION AND MAY ALSO BE USED FOR "BLOODLESS SHOOTING." (FOR DESCRIPTION, SEE NOTE IN THE CENTRE OF THE PAGE.)

Continued.]

fresh "camera-cartridge" has to be used for each "aim." The moment the finger presses the gun's trigger the shutter of the "camera-cartridge" is released. Needless to say, ultra-rapid plates must be used, but the good negatives obtained are made with the aid of a simple achromatic lens of 50 millimetres focal length, working at an aperture of f7. Anastigmatic lenses cannot be used, as they would be too bulky. The shutter is set by drawing out the

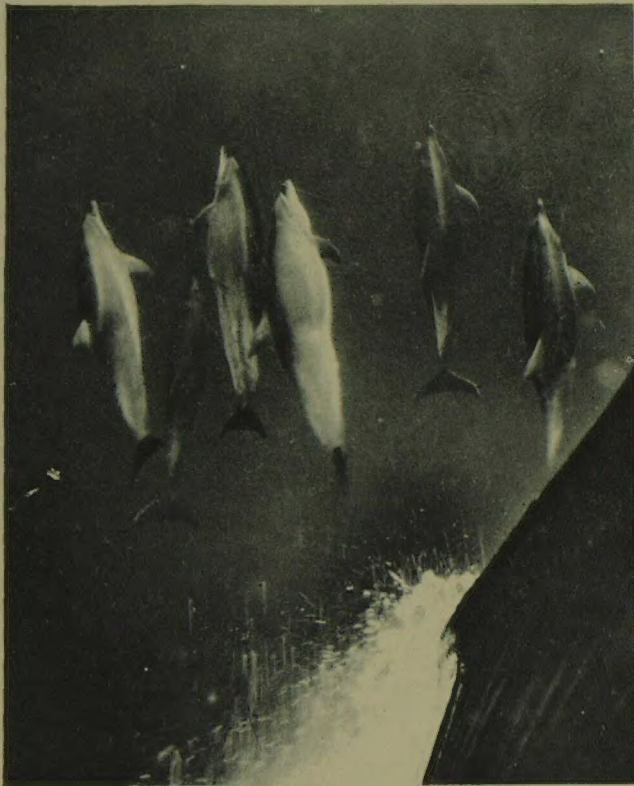
smaller tube and hooking the notch (C) of the shutter to the catch (D). The tube is then pushed back to its normal position. The "camera-cartridge" can be made to weigh less than thirty-five grammes, and the special fore-stock to equal the weight of an ordinary fore-stock. With a lens of 50 millimetres focal length, a bird measuring 40 centimetres would, at 20 metres distance from the gun, be represented on the photograph by an image measuring 1 millimetre.



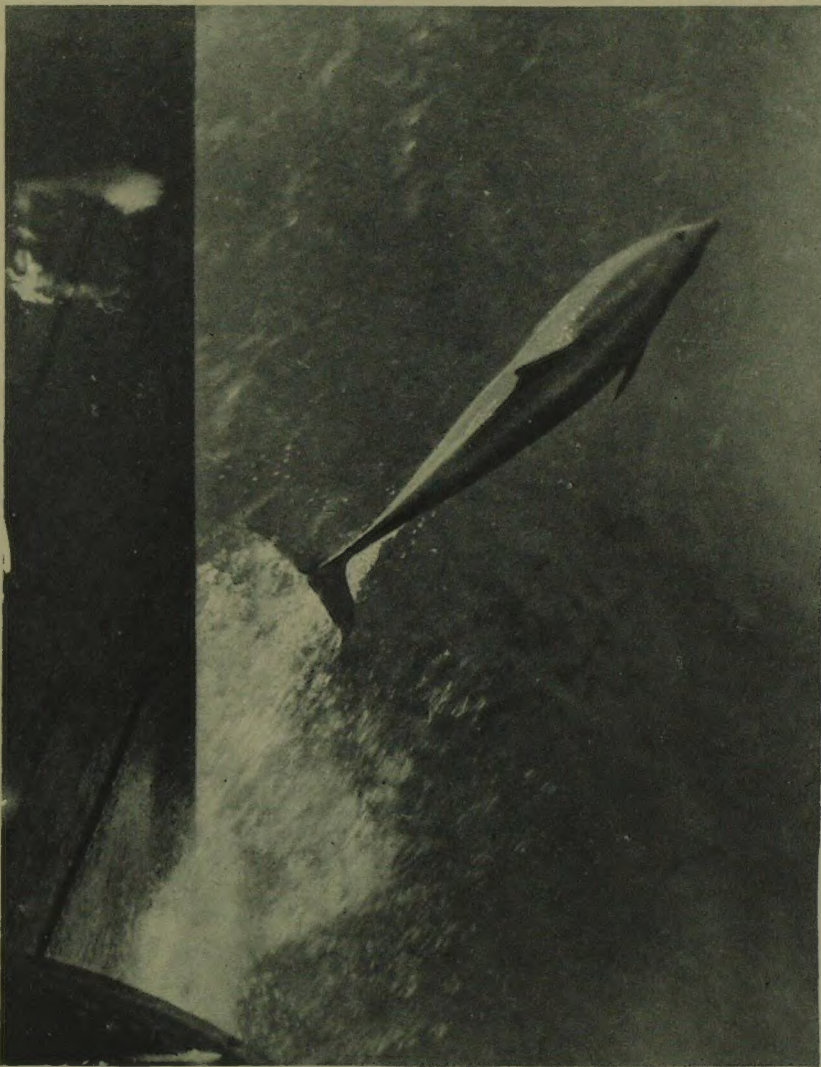
# NATURE'S "TORPEDOES": GAMBOLLING PORPOISES— STRIKING PHOTOGRAPHS FROM SHIP-BOARD.



1. "WHEN I SAW THE PORPUS, HOW HE BOUNCED AND TUMBLED": AN UNUSUALLY LARGE AND FRISKY SHOAL SEEN FOLLOWING THE R.M.S. "WINDSOR CASTLE" RECENTLY ON THE DAY BEFORE HER ARRIVAL AT PORT ELIZABETH.



3. WITH TWO TURNING OVER AND SHOWING THEIR WHITE UNDER-SIDE: A SHOAL OF PORPOISES SWIMMING AHEAD OF THE SHIP'S BOWS (SEEN IN THE LOWER RIGHT-HAND CORNER).



2. ONE OF NATURE'S "TORPEDOES," STREAM-LINED AND WITH A BROAD AND POWERFUL PROPULSIVE TAIL: AN INTERESTING PHOTOGRAPH OF A PORPOISE SWIMMING BEFORE A STEAMER'S BOWS.



4. A PORPOISE IN THE ACT OF DIVING, WITH OTHERS UNDER WATER: A PHOTOGRAPH TAKEN FROM THE DECK OF A STEAMER IN THE INDIAN OCEAN.

5. SHOWING THE EXPOSED FIN OF A PORPOISE UP FOR A "BREATHING": A SHOAL SWIMMING BY THE SHIP, WITH ONE OF THEIR NUMBER CAUGHT (BY THE CAMERA) BREAKING WATER.



Writing in the early nineteenth century, the genial old naturalist Bell said of the porpoise that "the excessive activity and playfulness of its gambols, and the evident predilection which it exhibits for society, are recorded by every mariner." The above photographs show not only the elegant and powerful agility of the porpoise above the surface, but the graceful beauty of its under-water motions, a sight unknown to naturalists in the days before the camera had been enlisted in the service of art and science. Photograph No. 1 was taken, on September 25 last, by a passenger on board the R.M.S. "Windsor Castle," nearing Port Elizabeth, and No. 2 from the S.S. "Belgenland" during a world cruise. Nos. 3, 4, and 5 were taken from the S.S. "Leicestershire" in the Gulf of Aden. Shakespeare has hit off the habits of these creatures in "Pericles" (Act II., Scene I.), where a fisherman says: "I saw the porpus, how he bounced and tumbled." In ancient Greece the porpoise, or dolphin, was associated with the saving of Arion from the pirates, and it was often reproduced on classical coins. The "Century Dictionary" defines the word "dolphin" as "the popular name of the cetaceous mammals

of the family *Delphinidae*, which are also known as and frequently called *porpoises*, this word being interchangeable with *dolphin*."



# IN THE YEARS A.O.

BEING AN APPRECIATION OF

"HUMANITY UPROOTED": By MAURICE HINDUS.\*

(PUBLISHED BY JONATHAN CAPE.)

The capitals are rocked with thunder  
Of orators in wordy feuds.  
But in the depths of Russia, yonder,  
An age-old awful silence broods.

THE words are the words of Nikolai Nekrasov. When they were written, long before they were translated, they were true. Now, they are less than half the truth. Not even the endless fields have changeless peace. The rebellious wind shrieks madly through the wayside willows; storm is in the villages as in the towns; and in the sighing and the sighing, above the creaking of the branches and the crepitation of the trunks, is the cry of the peasant, the whimper of awakening, the lusty wail of a giant babe stretching out of sleep.

The urban-minded Frankenstein whose name is the Union of Socialist Soviet Republics has galvanised the "soulless"; it may be that the cunningly contrived creation will prove to be both monstrous and murderous!



SOVIET RUSSIA AND REPUBLICAN CHINA AT LOGGERHEADS: CHINESE SOLDIERS IN A TRENCH NEAR MANCHULI—IN THE FOREGROUND, THE ENTRANCE TO A DUG-OUT.

The muzhik is articulate; he is virile; he is wondering. When will he stride in all his individualistic might against a city-bred communism that is Freedom in fetters? Maurice Hindus, observing astutely and recording without bias, visions him as a paramount problem, the most potent enemy of the collectivism that is the creed of those who have set themselves over him. "Where is the way out? What is to be done? On the answer to these questions, more perhaps than to any other circumstances, hinges the fate of Russia, of the Revolution, and above all of the entire Communist experiment."

In the countryside that was "deaf," a bare-footed, bare-headed, bloused and bearded ancient spoke. "Look at me, *inostranetz*; I am sixty-five years of age. The Soviets did give me land, but what shall I do with it? Can I eat land? Can I? I have no horse, and what can I do on land without a horse? In the old days we had a Czar, landlords, exploiters, and yet I could always buy a horse if mine died, and boots too, and all the calico I could pay for. And now there is no Czar, there are no landlords, there are no exploiters, and yet—no horses, no boots, no calico, nothing. Remember that, stranger." It was unthinkable, this revolt against duly constituted authority. It is a fact. Only last week it was reported from Moscow that a peasant woman had been sentenced to be shot for burning the barn of a local active worker for the forced grain-collections and that two rich peasants had been sentenced to death for leading a band that beat poor peasants who promoted such garnerings.

"For good or evil, Russia has plucked up the old world by its very roots, and the Party in power is glad to see these roots wilt and turn into dust." It is planting, instead, the saplings that are destined to adorn a new civilisation of a sort that "never was on sea or land." Tossed on to the midden are religion, disabilities of sex, the conventions of Western marriage, the family as a unit; thrown into the bin for the rag-pickers to separate and utilise are the intelligentsia, the business man who profited by his capital and his acumen, the master, the skilled craftsman, and the cultivator, the dangerous, primitive provider of food and of cannon-fodder; set aside for exaltation is creative Science, for its machines and its crucibles are substitutes for chalices and for aspersoria. Famous is the name of Fordson! Worshipful is the Proletarian!

The ikons are faded, the popes are penniless, the nailed Christ and the Cross by the highway have been cut up for kindling, churches and shrines are falling in decay, the pilgrim has laid down his scrip and his cockle-shell, relics are but chattel to be bartered to "Baedekers," the pages of Bibles have become cigarette-papers, mysticism is vanishing with the discrediting of miracles, none seek the altar save some women, a handful of old men, and the few village girls who will only wed as their mothers wed; all that remains of the pomp and circumstance of

the years of belief is the Festival—"At Christmas and Easter they came more for a bit of hilarity than for worship." The Orthodox Church, argue the atheists, was of the Government; therefore, away with it! And, with it, all else of its kind.

"There is no God" is the cry of the children of the period A.O.—after October, the October of the Revolution. And as for Ivan Ivanovitch, he was ever much of a mechanist. "Patriarch Tikhon, the most holy one, was arrested and jailed, and the men who effected the arrest did not turn into stone. Gold and jewels were gathered from holy ikons, and the hands that did the gathering did not wither. Graves of saints were dug up, and the men who wielded the picks and the shovels did not drop dead. The saints themselves proved to be only huddles of bones, with no living energy spurring out of them. . . . All incantations, ceremonials, anathemas, were like so much wasted breath. The wicked revolutionaries had triumphed over the church, over magic, over miracle, over saints and bishops, over the very God that the peasant knew!"

Materialism was in the ascendant. It rests on the peak. The Gods of the present are co-operation; equal rights in all things for all men and all women; the State as father and mother and employer; social service even unto birth-control and common nurseries; the possessive Our; preparation for a war against England plus Poland and, it may be, other Allies—war not sought, it is avowed, but certain to be provoked in the East if not in the West; and, most to be applauded and placated, the engine and the ordinary man.

It is a sight ever to be remembered to watch a crowd of proletarians scrutinize a newly received piece of mechanism from a foreign land, or a crowd of muzhiks gather about the first tractor that has arrived in their village. They thrill with ecstasy to the sight and sound of wheels, belts, pistons, rods. No wonder that the machine plays so heroic a part in Russian motion pictures, in the graphic arts, and in dramatic pieces. The Russians have endowed it with a triumphant personality, not like the Someone in Grey in Andreyev's 'Life of Man' who is a reminder of the terror of life and the futility of death, but like some fairy godmother always ready to brush away all evil and all torment."

And: "Looking from whichever angle you will, the proletarian has made mammoth gains since the coming of the Revolution. He is the most privileged person in Russia. He has more ample security than others and he is garnering an ever-increasing measure of comfort. The best in the land in education, amusement, living quarters, above all in social prestige, is his. When a Russian makes out an application for admission to a trade union, a university, a military academy, he is asked of what social origin he is. If of proletarian origin the application is immediately acted on. Otherwise it is liable to be held up for months, for years and then possibly rejected. In a court of law the judge always seeks to ascertain the social origin of the defendant, and again if of proletarian or related to proletarian origin, the sentence is milder than it otherwise would have been. The very word proletarian is the highest badge of honor in the land."

He is, of course, a Communist; but he is luckier in pampered isolation than as an official member of the Party. For, to do him justice, the Communists in places, Lords by permission of the proletariat, are not only disciplinarians, but are disciplined. The satisfaction that they crave must be spiritual; the feeling of rapture consequent upon a furtherance of The Cause must be their chief incentive, as it is their major hope. "Since all that glitters is not gold, the advantages that the Communist enjoys are not without their dark underlining. . . . He is always under the Behest of the Party. And, first and foremost, the Party is death on material aggrandizement. He may be holding the most responsible position in the country, but materially it is not the most lucrative. He is always limited in his earnings. Two hundred and twenty-five roubles a month, or about one hundred and ten dollars, is the maximum he is allowed to receive. That is all Litvinov and Chicherin are paid. That is all Stalin receives. That was all Trotsky, Lenin, Zinoviev, in the height of their glory and power, commanded. Recently there have been some exceptions made to this rule. Engineers, for example, may draw as much

as four hundred roubles a month and skilled labourers even more. . . . In his private life the Communist must follow a rigorous code. He must indulge in no luxuries. Not that luxury in itself is a sin. It is not. But—at this stage of the Revolution, there are few enough luxuries to be had, and the Communist must not be the one to seek them."

For the non-Party man, rather than the political enthusiast, the trader who is permitted to sell goods in competition with the collective enterprises has every coat of wool clipped from his back as he grows it! He is taxed until he shudders under the shears. For any extra living space over the normal allowance of about sixteen square yards per person he has to pay for every additional square yard over eighteen square yards in all from sixty to one hundred and twenty roubles a yard. This applies also to the room-coveting worker or official, but in their cases the initial payment, instead of being from twenty to forty roubles a square yard, is comparatively paltry. As to income tax: "On the first one thousand roubles it is light enough, only three per cent. of the income, but on subsequent sums it mounts in rapid progression until, when the income is ten thousand roubles, the tax is one-fourth of the amount; when the income is twenty-four thousand roubles, the tax is one-third; and when it exceeds twenty-four thousand roubles, the tax is fifty-four per cent. of the income. This is the national tax. The local tax carves off another rich slice of the income equal to about one-fourth of the national tax"; and there are other financial burdens.

Where will it lead—this levelling down and this raising up? To the first genuine Utopia or to a land of chaos, a formless void of primordial passions?

On the one balance of the scale held in the hands of the deity of the U.S.S.R are freedom (and license); State provision of necessities for the mind and the body, healthy or ailing; social welfare in its extremist form; Youth trained in the ideal of Man working for his fellows as much as for himself; purgatory for the profiteer; promotion and praise—and even extra piece-pay—for the worthy worker who increases output; clubs for the gregarious and gardens and museums for the holiday-takers; the teaching of hygiene and, with it, and for other reasons, the disappearance of the prostitute; care for the children of both married and unmarried mothers; precise and punishing laws as to parental responsibility; a highly organised medical service; outdoor pleasures that even Mr. Lansbury cannot promise; the encouragement of selflessness; Jewry no longer within the Pale. In the other balance are atheism; marriages purged of economic considerations and without ceremony or with a mere "inscribing"; divorce at a moment's notice; what is generally called free love; disintegration of the household; the crushing of ambition, by most deemed the vital incentive; conditions that make saving for security a farce, in that the State assumes charge of the individual from birth until death; labour with rigorously restricted reward; the tabu-ing of personal property; much rendering unto Caesar of things not usually regarded as Caesar's; discontent; an unplaced peasantry; cramped quarters and scant comforts; fears and repressions; the downcasting of the unit and the



SIGNS OF RUSSIAN ACTIVITY: FRAGMENTS OF PROJECTILES USED AGAINST THE ADVANCED CHINESE POSITION NEAR MANCHULI.

uplifting of the Mass. The turn is not yet. But the beam will be tipped to one side or the other—possibly in our time.

Those who would be intelligent spectators—or, willy-nilly, must be participants at the rite—and would recognise the deciding weights will find much enlightenment in Maurice Hindus's splendidly lucid volume. The Introduction by John Dewey has it, succinctly: "There is hardly a book in existence that affords more material for hearty damnation of Russia if one merely selects passages with that end in view. But there is also a dispassionate and compassionate account of all the factors that have fired the imaginative ardour of the most devout adherents of the revolution. . . . There is a picture of a large section of humanity uprooted, torn loose from its old bearings, striving with both fanatical madness and sublime fervour to create a new humanity rooted in a new earth." I cannot add to that.

E. H. G.

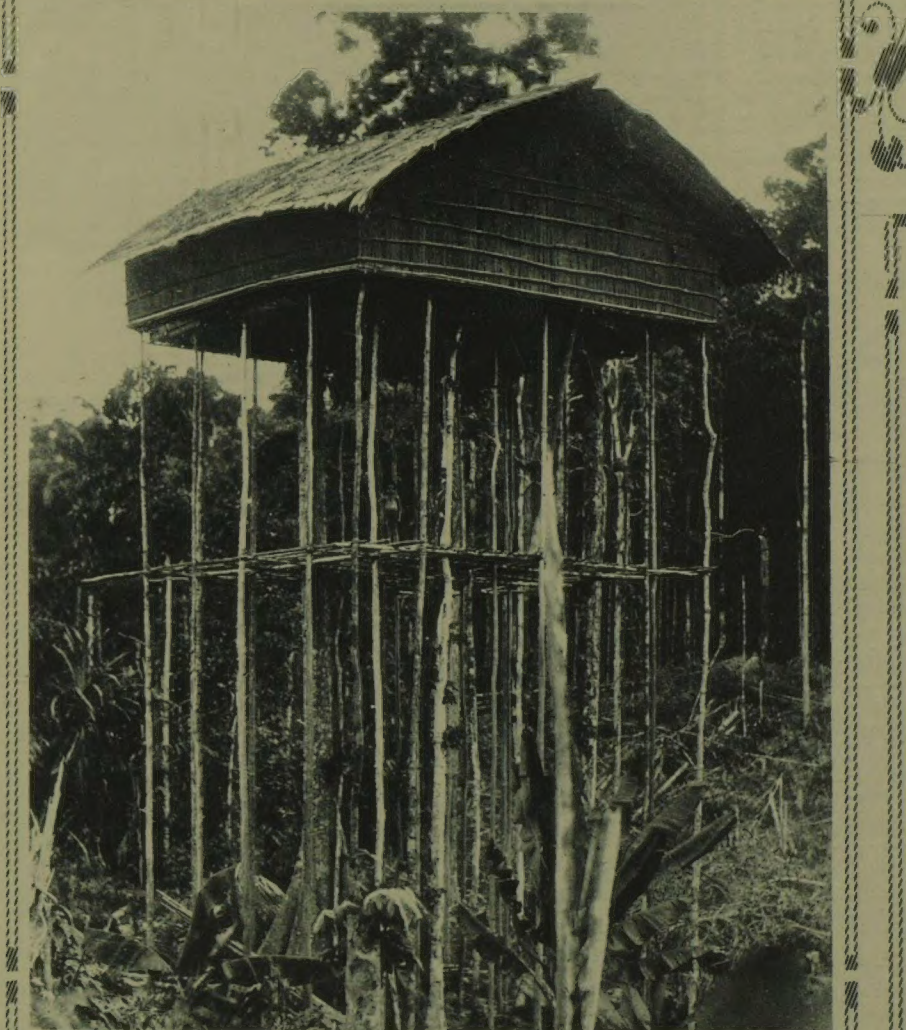
\* "Humanity Uprooted." By Maurice Hindus. Author of "Broken Earth." (Jonathan Cape; 15s. net.)



BY SEAPLANE INTO PRIMEVAL PAPUA:  
SURVIVALS OF NEOLITHIC MAN VISITED BY AIR—  
PILE-BUILT DWELLINGS AND A RACE OF PYGMIES.



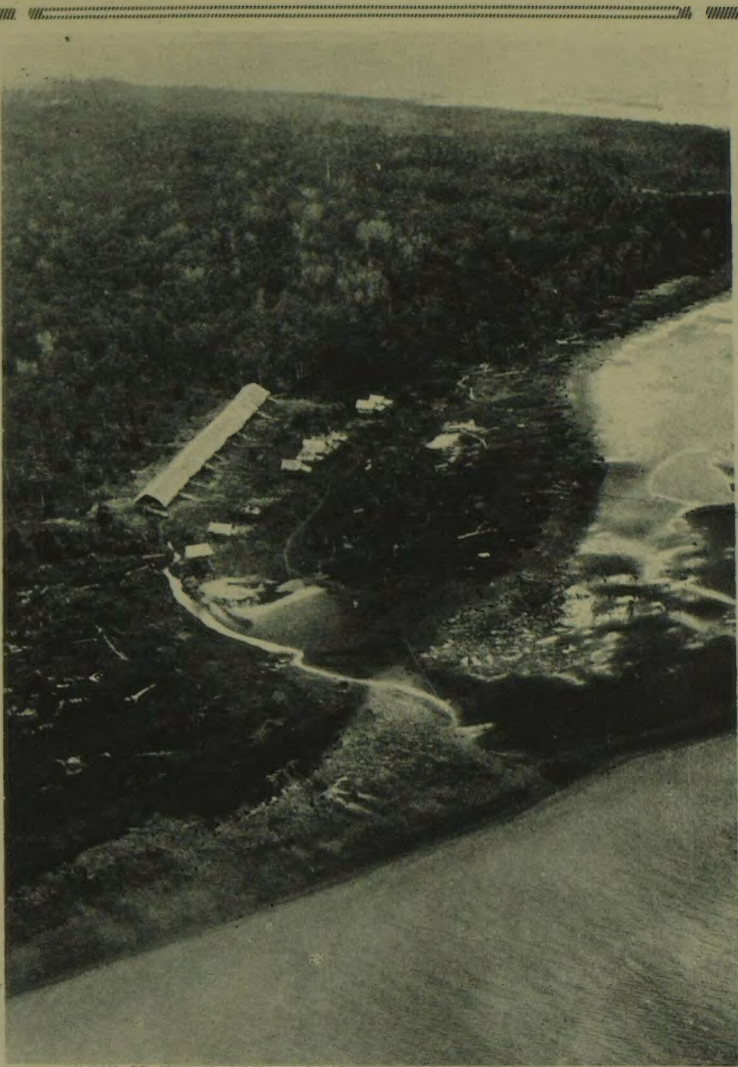
IN A TREE-HOUSE 60 FT. ABOVE THE GROUND: PAPUAN PYGMIES AT HOME, WITH DIGGING-STICKS, BOWS AND ARROWS (LEFT), A SUNKEN HEARTH (BETWEEN THE TWO MEN), AND SHELVES (ABOVE) FOR PERSONAL BELONGINGS.



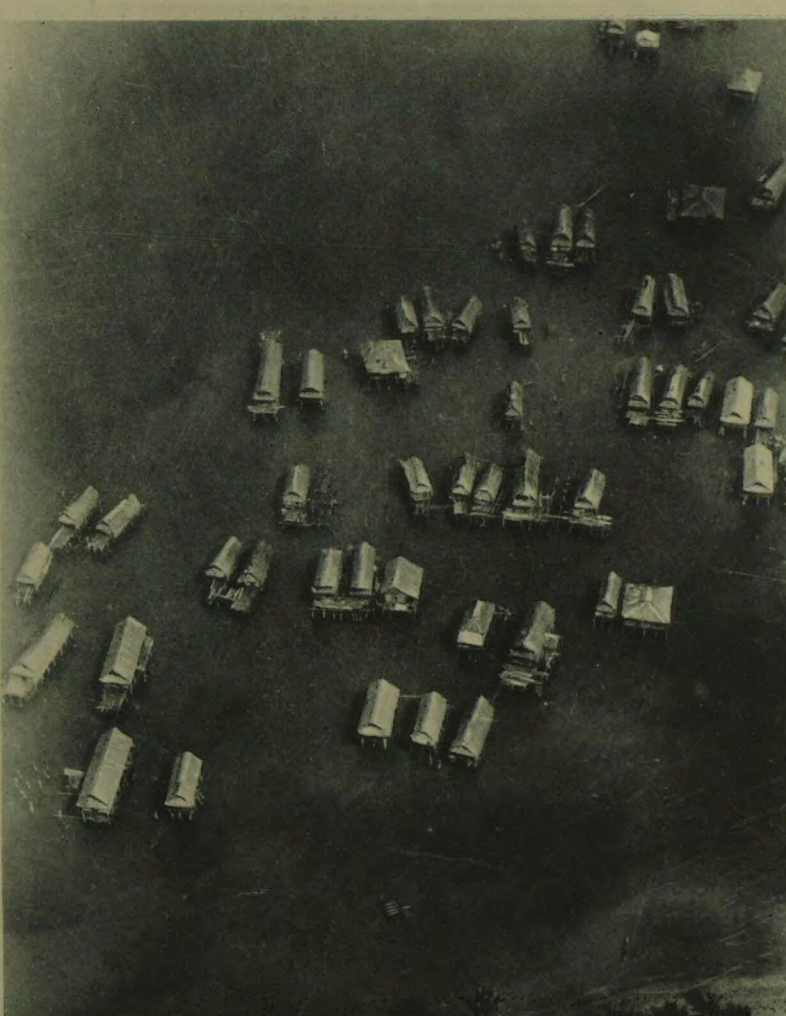
A PYGMY DWELLING BUILT ON HIGH POLES, WHICH THE INMATES ASCEND AND DESCEND RAPIDLY BY MEANS OF NOTCHES: A VIEW SHOWING A SMALL PAPUAN BOY (CENTRE) ON THE "HALF-WAY" PLATFORM.

The value of aircraft in exploring unknown regions is exemplified in the account of an American expedition to New Guinea (Papua) for finding new varieties of sugar cane. In their seaplane the party saw and charted, by aerial photography, regions never before visited by white men. The leader of the Expedition, Dr. E. W. Brandes, writing in the "National Geographic Magazine," says: "Neolithic man has not vanished entirely. In certain far nooks and crannies of the world he lives now just as primitively as he did uncounted thousands of years ago. I found him just so when I alighted from a plane before a cannibal camp in the remote jungles of New Guinea and was mistaken for a god. . . . Time and again, in the fifty-seven flights, totalling more than 10,000 miles, which we made over its unmapped lakes, jungles, and ravines, we realised how much exploring and surveying have yet to be done there. . . . A strange land it is, of coconuts, cannibals, and sorcery; of gorgeous birds of paradise and wattled cassowaries; of mountains, and of swamps alive with crocodiles. . . . Nearing Port Moresby, we saw villages that were built over the sea—brown-thatched houses poised like spindle-legged 'water-striders' upon the waves. Originally designed for protection of maritime villagers against bloodthirsty hill tribes, this style of city-planning is now encouraged by the Government for sanitary reasons."

PHOTOGRAPHS BY DR. E. W. BRANDES AND R. K. PECK, BY COURTESY OF THE NATIONAL GEOGRAPHIC SOCIETY OF WASHINGTON, U.S.A.



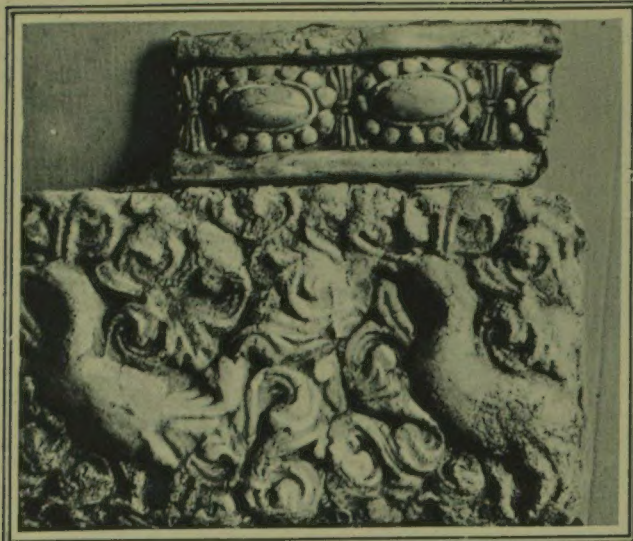
A MODERN "NEOLITHIC" SETTLEMENT IN PAPUA SEEN FROM THE AIR: A PANORAMA SHOWING (LEFT) THE LONG ROOF OF A DUBU (OR MEN'S COUNCIL HOUSE) FORBIDDEN TO WOMEN.



SEEN FROM THE AIR, PAPUAN COASTAL SETTLEMENTS RESEMBLE A GROUP OF GIANT WATER-BEETLES: AN AERIAL VIEW OF HULA, AN IMPORTANT VILLAGE NEAR PORT MORESBY.

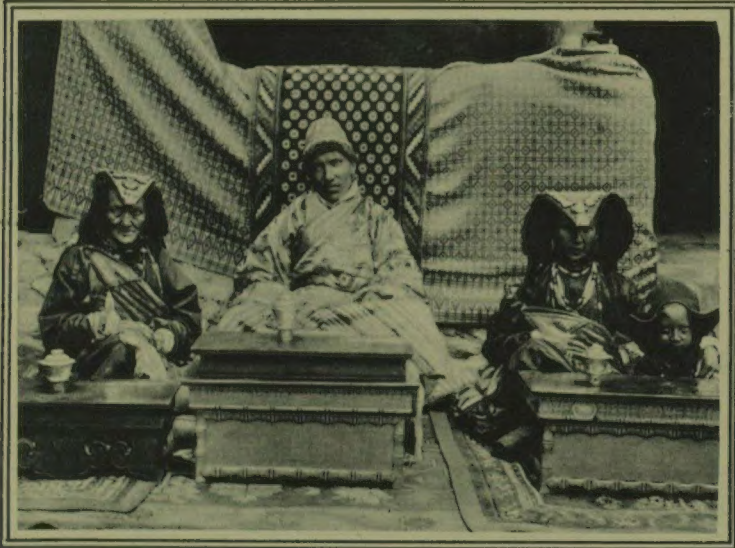
Following the left bank of the great Fly River, the seaplane passed over numerous native settlements. "In them stood *dubu* houses of extraordinary size, some at least 500 ft. long. Such enormous structures are used primarily by single men, but husbands also retreat to them from time to time." The *dubu* shown above is 350 ft. long and 40 ft. high. Especially interesting were the friendly pygmies and their curious houses built in trees or on tall poles. Some of the natives, when they saw the "great hawk" (as they called the seaplane), "concluded that their last hour had arrived and that they would soon be eaten . . . pitched themselves violently on the ground, and buried their faces in the earth."





A TYPE OF RELIEF HITHERTO UNKNOWN IN CENTRAL ASIAN ART: A FRIEZE FROM A BUDDHIST TEMPLE, DISCOVERED NEAR THE OASES OF PIALMA, IN CHINESE TURKESTAN.

ASIA, that wonderful country, full of mysteries and unknown beauties, has for centuries attracted the attention of travellers and explorers. Few Europeans have penetrated into the heart of this vast continent, of which the first reliable information was furnished by the famous Chinese pilgrims, Fa-hsien in the fifth century, and Hsüan-tsang in the seventh century. They, as well as many other pious Buddhist pilgrims from China, were bent on seeking spiritual guidance in distant India, and during their journey visited some of the big and important monasteries in Central Asia. Their impressions, minutely and carefully recorded in their diaries, form to-day one of the most reliable sources of historical geography. They were followed by the great Venetian traveller, Marco Polo, who, in the thirteenth century, described the great Takla-Makan desert as "all composed of hills and valleys of sand, and not a thing to eat is to be found on it." During the last thirty years, several European explorers have visited the country, and



WORSHIPPED AS AN INCARNATION OF THE FIRST PRIEST-KING OF LADAKH: THE PRESENT KING, WITH THE QUEEN AND HER LITTLE DAUGHTER (RIGHT) AND THE QUEEN MOTHER (LEFT).

The present King of Ladakh, Cho-Skyang-Rnam-Rgyal ("Victorious Protector of Religion") is thirty-three. The Queen is known as Lyi-Ldowaymo ("Queen of the Sun and Moon"). Ladakh being to-day a tributary state of Kashmir, its king is only a figure-head with a very small income, but he is still worshipped by his faithful Ladakhis as an incarnation of the first Priest-King of Ladakh.

amongst them Sir Aurel Stein is undoubtedly the best known.

The German-Swiss expedition, under the leadership of Dr. Trinkler, was the first one to explore these little-known regions after the war. The expedition started in May, 1927, from Srinagar, the capital of the "Indian Switzerland," as Kashmir is called, and crossed the snow-covered passes of the Himalayas, in order to reach Leh in Ladakh (Western Tibet). A caravan, consisting of seven ponies, thirty-two yaks, and seventy sheep, was collected, and early in July the three European members started, with fifteen natives, for the unknown and unexplored regions of the Tibetan plateaux, which divide the inhabited area of Ladakh from the beautiful and fertile oases of Chinese Turkestan. The method of using sheep for transport in these regions was new, but proved to be a great success. This method, called by the natives the *chang-pa* method, is rarely met with or described, and few European explorers had ever before used sheep, which can carry 24-36 lb. and march some 8-10 miles a day.

caravan, which slowly climbed the snow-covered slopes. Winter had already set in with full strength, and during our descent an icy gale swept the small nullahs leading down to the first tributary valley of the Karakash River. One of the next mornings, soon after having left camp, we noticed from the top of a small hill a Kirghiz settlement of several yurts. We were met by two Kirghiz, who showed us into their tents and offered us delicious fresh milk, bread and butter.

At Suget Karaul, the first Chinese post on the Karakorum route, we were able to arrange for the hire of a camel caravan, which, led by two of our servants, was to go back to the Aksai-Chin, in order to fetch the baggage we had left up there. We ourselves, after having sold our splendid sheep, started for the oases of Chinese Turkestan at the northern foot of the Kun-lun mountains, where we had to start for our winter work in the desert.

Chinese Turkestan, or Sinkiang as it is called by the Chinese, is situated between 76 and 89 degrees East longitude, and 35 and 44 degrees North latitude.

## NEW TRAVELS IN THE TRACK OF MARCO POLO:

THE FIRST POST-WAR EXPLORATION OF CHINESE TURKESTAN: DISCOVERIES OF WONDERFUL BUDDHIST SCULPTURES AND PAINTINGS.

By W. BOSSHARD, a prominent Member of the German-Swiss Expedition to Central Asia, under Dr. Trinkler.

The first long halt, after crossing the Trans-Himalaya, was made on the shores of the beautiful Sirigh Jilganang Kul, a jewel of a lake never before visited by any white man. There, on the evening of our arrival, the riding ponies got loose; the carelessness of the caravan-bashi enabled them to disappear unobserved, and, when their departure was discovered, they were already several hours ahead of the search-party, which was very much handicapped by the fact that they were at an altitude of 18,000 feet. All the natives were sent out in different directions, but snowfall compelled them to return to the camp without having discovered the whereabouts of the runaways.

During our long halt by the shores of the lake, my two companions, Dr. Trinkler and Dr. de Terra, were able to make extensive geological as well as geographical observations. Like all the lakes of the Tibetan plateaux, the Sirigh Jilganang Kul stood formerly at a much higher level than now, and covered a much larger area. When the big glaciers of the Ice Age melted, much of the Tibetan plateaux was submerged, and great plains were turned into lakes. The drier the climate became, the more the lakes dwindled, and those which are left to-day are only the last remnants of the former lacustrine system. Geo-morphological studies have proved that during the Ice Age the whole country must have been somewhat like modern Greenland.

When, after a long and unsuccessful search, the coolies came back without having discovered any signs of the ponies, we decided to start for the Aksai-Chin Lake. There we had to abandon our original plan of going further east to the Lop-Nor district. Many of our yaks had died, and the rest were not at all in good condition, so it became necessary to reach as soon as possible a Kirghiz settlement where we could hire new transport. According to Sir Aurel Stein's maps, there was a chance of reaching the upper Karakash valley in twelve days, and, in order to load the animals as lightly as possible, we decided to leave behind more than half the baggage and to take with us only the most sturdy yaks and our sheep, which had worked splendidly. After many hardships and privations, we reached the Khitai-Dawan (*dawan-pass*) at the end of September. It was a bitterly cold morning when we were waiting on the top of the pass for our last two yaks and for the heavily laden sheep caravan, which slowly climbed the snow-covered slopes. Winter had already set in with full strength, and during our descent an icy gale swept the small nullahs leading down to the first tributary valley of the Karakash River. One of the next mornings, soon after having left camp, we noticed from the top of a small hill a Kirghiz settlement of several yurts. We were met by two Kirghiz, who showed us into their tents and offered us delicious fresh milk, bread and butter.

It is an immense plain, steadily decreasing from north-west to south-east, covered in its biggest part by an absolutely sterile sea of sand—the Takla-Makan. The desert covers 98½ per cent. of the whole country, while the fertile land amounts to only 1½ per cent. This vast country, which knows nothing of motor-cars and aeroplanes, telephones and railways, or newspapers, is the westernmost province of the great Chinese Republic. It was connected with the Chinese Empire more than 2000 years ago, and was lost several times, but, in spite of the enormous distance from Peking, was always reconquered by the troops of the Chinese Emperors. The desert, with its enormous dunes of sand in some parts, and its barren plains in others, has during the last 1500



THE INTERIOR OF A KIRGHIZ TENT IN THE UPPER KARAKASH VALLEY: A FAMILY GROUP.

Along the sides of the tent, in the background, are carpets, furs, and bedding kept folded-up during the day. In the centre is the fireplace, with old brass and copper jugs. The Kirghiz woman, who does most of the daily work, wears a picturesque head-dress decorated with beads of coral, lapis-lazuli, and turquoises, besides gold and silver ornaments.

years very much increased. The splendid researches made by Sir Aurel Stein have fully proved that during the first centuries of our era a number of settlements existed in places which are to-day ten to seventy miles from the nearest water-pond.

The cultivated land, which stretches between the Kun-lun Mountains and the Takla-Makan Desert, is



A LITTLE PRINCESS DESTINED FOR A NUNNERY, AND ALREADY WEARING A NUN'S CAP: THE DAUGHTER OF THE KING AND QUEEN OF LADAKH—"A MOST CHARMING AND INTELLIGENT CHILD."

one of the most fertile regions I have ever seen. A number of oases are situated along the edge of the great desert; the most important are Kashgar, Yarkand, Khargalik Guma, Khotan, and Keria to

(Continued on page f.)



## PRIMITIVE PAPER-MAKING AND JADE-CUTTING: NATIVE TRADES AND TRAVEL IN CENTRAL ASIA.



1. THE CARAVAN APPARENTLY "MARCHING INTO THE SKY": AN EXTRAORDINARY EFFECT PRODUCED BY THE ATMOSPHERE OF A MISTY DAY IN THE DESERT.



4. PAPER-MAKING IN CHINESE TURKESTAN BY PRIMITIVE METHODS: LIQUEFIED BARK OF WILLOW AND MULBERRY POURED INTO CALICO-COVERED FRAMES AND DRIED IN THE SUN.



2. EVIDENCE OF CLIMATIC CHANGES IN CENTRAL ASIA IN THE COURSE OF CENTURIES: A FOREST OF DEAD POPLAR-TREES IN THE TAKLA-MAKAN DESERT.



3. JADE MINES IN THE UPPER KARAKASH VALLEY: SHAFTS NOWADAYS LITTLE WORKED, OWING TO DETERIORATION IN THE QUALITY OF THE JADE.



5. A JADE-CUTTER AT WORK IN THE BAZAARS OF KHOTAN, AN AGE-OLD CENTRE OF THIS INDUSTRY: A NATIVE CRAFTSMAN USING PRIMITIVE TOOLS.

These photographs illustrate some interesting incidents of travel, and examples of native craftsmanship, during the journey in Central Asia described by Mr. W. Bosshard on the opposite page. His full notes on the above subjects are as follows: "(1) A misty day in the desert. The entire country seemed to be absolutely flat, and, looking from a certain distance, one had the impression that the caravan was marching into the sky. (2) The forest of dead poplar trees in the Takla-Makan desert indicates the desiccation of Central Asia. In the winter

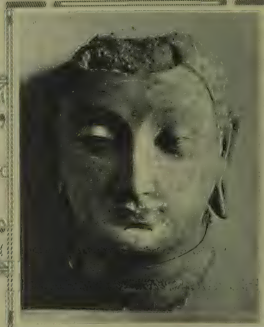
the natives come to this forest belt and collect wood to sell in the local bazaars. (3) One of the first Europeans to visit these jade-mines was Dr. Stoliczka, a member of the Yarkand Mission in 1872. (4) Paper-making in Chinese Turkestan is still in the same state as it was many hundreds of years ago, when paper was first invented. The bark of willow and mulberry twigs is cooked to a liquid pulp, which is then poured into frames covered with white calico. When put in the sun, it soon dries, and the paper is ready for use. (5) Khotan has been known for hundreds of years as a centre of the jade industry, and one still encounters the native cutter in the bazaars. He works with very primitive tools, and the bigger and more costly pieces are sent uncut across the Gobi Desert to Peking."



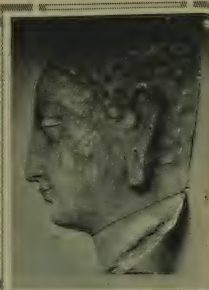
## NEW TREASURES OF ANCIENT BUDDHIST ART FROM BURIED TEMPLES IN THE FAR EAST.



1. A FRAGMENT OF A BUDDHA HEAD, DOUBLE LIFE-SIZE, WITH FEATURES OF CHINESE TYPE: A DISCOVERY IN THE TAKLA-MAKAN DESERT.



2. CONSIDERED ONE OF THE FINEST WORKS OF ART DISCOVERED IN CENTRAL ASIA: A BEAUTIFUL HEAD RECALLING THE STYLE OF THE GANDHARA SCULPTURES.



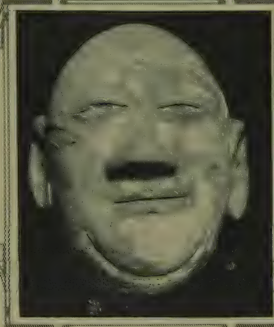
3. ANOTHER VIEW OF WHAT IS REGARDED AS A GEM OF CENTRAL ASIAN ART: THE SAME HEAD (AS SHOWN IN NO. 2, SEEN IN PROFILE).



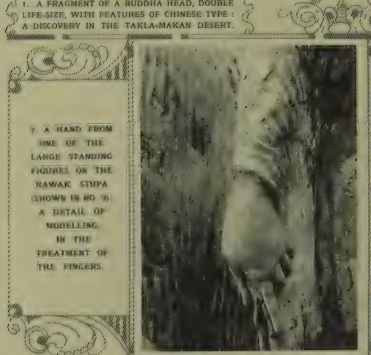
4. SHOWING GREEK AS WELL AS INDIAN INFLUENCE: A GREECO-INDIAN BUDDHIST HEAD, IN SUN-DRIED CLAY, FROM THE RAWAK STUPA.

## SCULPTURES AND PAINTINGS OF GANDHARA TYPE DUG FROM DESERT SAND AFTER LONG AGES.

5. A POWERFUL DELINEATION OF FACIAL TYPE DONE BY AN UNKNOWN SCULPTOR OVER 1500 YEARS AGO: A MONGOLIAN HEAD IN REDDISH CLAY.



6. ORIGINALLY PAINTED IN GOLD AND RED, OF WHICH COLOURS FEW TRACES ARE LEFT UPON IT: A HEAD FROM THE RAWAK STUPA.



7. A HAND FROM ONE OF THE LARGE STANDING FIGURES OF THE RAWAK STUPA (SHOWN IN NO. 9): A DETAIL OF MODELLING IN THE TREATMENT OF THE FINGERS.



8. WITH SMALL SEATED BUDDHAS IN THE HALO: A STRIKING HEAD OF BUDDHA (SEEN ON THE LEFT IN NO. 9).



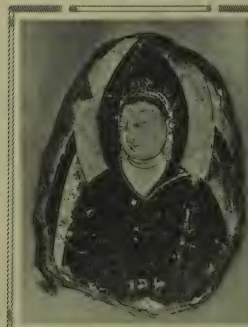
9. SCULPTURES ON THE WALL OF TWO INTACT LIFE-SIZE FIGURES OF BUDDHA EXCAVATED AT THE RAWAK STUPA.



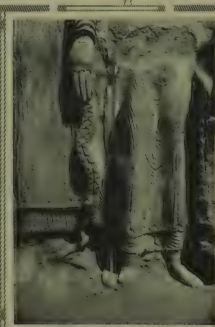
10. THE HEAD OF THE RIGHT-HAND FIGURE OF BUDDHA IN NO. 9, WITH SMALL BUDDHAS IN THE HALO.



11. DETAIL OF MODELLING IN THE BUDDHIST SCULPTURES AT THE RAWAK STUPA: ANOTHER HAND, WITH FINGERS OF FULL LENGTH.



12. RECLAIMED FROM THE DESERT WITH COLOURS STILL FRESH: A PAINTING (ABOUT FOURTH TO SEVENTH CENTURY).



13. PARTS OF STATUES ON THE RAWAK STUPA: THE SCALE INDICATED BY A 2-METRE (6-FT.) RULE BETWEEN THEM.



14. DIFFICULTIES OF EXCAVATION IN SANDY SOIL: NATIVE WORKMEN HANDLING TWO OF THE STATUES ON THE OUTER WALL OF THE RAWAK STUPA, WHICH FELL AWAY ON REMOVAL OF THE SAND THAT HAD COVERED THEM FOR TWELVE TO FIFTEEN CENTURIES.



15. DANGEROUS WORK THROUGH THE RISK OF AN AVALANCHE OF SAND FROM OVERHEAD: NATIVE EXCAVATORS OUTSIDE THE RAWAK STUPA SHOWING A HORIZONTAL CHANNEL (IN THE WALL ABOVE THEIR HEADS) FORMERLY FILLED BY A BEAM, SINCE DECAYED.



16. GREEK INFLUENCE IN DRAPERY: ONE OF THE FIGURES (IN RED-PAINTED DRESSES) THAT ONCE ADORNED THE WHOLE OUTER WALL OF THE RAWAK STUPA.



17. WITH FINELY MODELLED FINGERS: A HAND, HOLDING A FOLD OF A GARMENT, FOUND DURING EXCAVATIONS IN THE TAKLA-MAKAN DESERT.

During the explorations described in the article on page 718 of this number, the German-Swiss Expedition to Central Asia, under Dr. Trinkler, came across several hitherto unknown sites in the Takla-Makan desert. "We were successful in discovering," writes Mr. W. Boshard, a member of the party, "ruined temples of Buddhist origin, with reliefs and paintings resembling the famous Gandhara art, and dating from the second to the seventh century A.D. Our excavations at the Rawak Stupa brought to light a great number of statues of remarkably fine modelling." Mr. Boshard's descriptions of the various objects shown above are given in the titles of the illustrations, but, in regard to some of them, these titles may be amplified by quoting his notes in full. Thus, of Nos. 2 and 3 he writes: "Artists claim this head to be one of the most striking works of art discovered in Central Asia. Its perfect beauty reminds one of the Gandhara period, which spread its influence even across the high mountains and penetrated the isolated regions of Chinese Turkestan." Of No. 6 we

PHOTOGRAPHS AND DESCRIPTION BY MR. W. BOSCHARD, OF THE GERMAN-SWISS

read: "This head was originally painted in gold and red, but there are now only a few traces left of the colours which, centuries ago, adorned this simple yet noble face." No. 12 is described as "a painting reclaimed from the desert. In spite of its age (approximately, fourth to seventh century) the bay colour of the dress and the blue ground look as fresh as if the painter had only laid aside his brush a few minutes ago." Regarding Nos. 14 and 15, Mr. Boshard says: "The big standing figures on the outer wall at the Rawak Stupa were so dry that they fell off the wall directly the sand, which had covered them for the last 1200-1500 years, was removed. As soon as photographs, sketches, and measurements had been taken, they were replaced and again buried. Great precautions had to be taken to prevent sand from falling avalanche-like on the workmen. The horizontal channel across the wall (in No. 15) indicates the former presence of a large beam, entirely decayed in the course of centuries. This destruction of a support probably explains why none of the big figures remained intact."

EXPEDITION TO CENTRAL ASIA. (SEE HIS ARTICLE ON PAGE 718.)



# The World of the Kinema.

By MICHAEL ORME.

## "WHITE CARGO" (REGAL, OCT. 26).

IT is not so long ago that Leon Gordon's play "White Cargo," based on a novel by Vera Simonton, aroused a certain amount of discussion and sufficient interest to keep it running for many a month. Africa on its worst behaviour can always be relied upon to provide a tense, even ominous, background for drama, and Mr. Gordon, inspired, no

Though the two producers of this British film, J. B. Williams and A. W. Barnes, have stretched their material, they have made no attempt to apply to it the technique of the kinema. Beyond a glimpse of the river-steamer, a brief shot of a native hut or two, and the approach to the Superintendent's bungalow, with tropical vegetation very much of the hot-house pot-palm variety, the pictorial possibilities have been

left severely alone. There may be a host of reasons for this policy. They do not, however, concern me. The result, which does concern me, is a series of disjointed scenelets, in each of which the boy from home has gone down a step or two; in each of which he is confronted by the abusive Weston, who goads him to further frenzy. So that, finally, it appears to be not the climate, not the damp-rot, not the seductiveness of the half-caste Tondeleyo or his need of her, not the deadly monotony or the brain-sapping heat, but merely and solely the antagonism of the Superintendent Weston that undermines and defeats him. Thus the whole balance of the play is destroyed, since the mere conflict between Weston and the boy might have existed in any country.

In preparing the dialogue for the talking-film, much, it seems to me, has gone by the board that established the presence of all those unseen factors in the play, and the producers have not given us the pictorial illustration that

would and should have taken the place of words. If a stage-play is to be transferred to the screen without any attempt to give it the benefit of the screen's wider scope, then there is nothing for it but to present it as a stage-play, without any alteration as to dialogue or settings. "White Cargo" is an excellent object-lesson of what happens to a play when it is bereft of its original form, and left dangling between two techniques without any assistance from its new medium.



"SHOOT!" HE SAYS: GYPO NOLAN (MR. LARS HANSEN) OFFERS HIMSELF TO THE "GUNS" OF THE AVENGERS—THE DEATH-SCENE IN "THE INFORMER," AT THE REGAL THEATRE.

The film, however, does get every assistance possible from its actors; it is they who lend it poignancy. The late Leslie Faber, a singularly arresting figure as the grimly determined, highly-strung Weston; Sebastian Smith in a quietly pathetic study of the

drink-sodden Doctor; Maurice Evans, excellent as the confident new-comer destined to end as "white cargo"—these three hold our interest from first to last, and that in spite of uneven voice-recording. The Tondeleyo of Gypsy Rhouma is less successful. She has a pleasant voice, but possesses neither the passion nor the power for the part, and turns this tropical *fleur du mal* into a suburban geranium trying to run wild.

## "THE HOLLYWOOD REVUE."

"The Hollywood Revue," at the Empire, is essentially a producer's picture. And this in spite of the fact that the cast contains the names of some twenty-five "stars." They do not, however, generally speaking, provide the glistening scintillation that has come to be regarded as the hall-mark of this type of American film. Some of the songs are merely sugared pills of sentimentality, and the singing of them does little or nothing to lessen the cloying taste they leave behind. Some of the individual turns, too, are almost incredibly lacking in speed and "punch." It would

perhaps be too drastic to say that this is due to inherent disability on the part of the players. Possibly, it is merely the result of that slowing-down of action that still seems to be the inevitable accompaniment of the association between sound and movement on the screen. Or it may be but another example of the obstinacy or shortsightedness that still persists in attempting to exploit the old material of the variety stage in the terms of the new medium.



THE ACTRESS WHOSE VOICE IS SYNCHRONISED WITH THE ACTING OF MISS LYA DE PUTTI IN "THE INFORMER," AT THE REGAL: MISS PATRICIA HAYES.

By means of skilful synchronisation in the talk-film "The Informer," Miss Patricia Hayes supplies the voice, while Miss Lya de Putti presents the person, of the heroine, Katie Fox. Miss Hayes, who was trained at the Royal Academy of Dramatic Art, appears as the lodging-house "slavey" in Barrie's one-act play, "Half an Hour," produced at the Coliseum on October 21.

But, if "The Hollywood Revue" falls short of up-to-date "talkie" possibilities, as an example of the established and pictorial art of cinematography it is both striking and satisfying. Productionally it has rhythm and unity, a clear conception of design in setting and movement, a distinct sense of relation between form and action. The production does not so much glitter as glow; in places it has even a certain austerity of pattern, drapery, and lighting that has about it something almost sculptural in its simplicity and economy of line. Even the really beautiful camera-effects obtained by the skilful use of glass flooring and mirrors are more poetic than ornate. Notable among these are the rain-drenched background and reflections employed in the number "Singing in the Rain"—a most interesting example of the director's (Mr. Charles Reisner) power of grouping—and the effective arrangement of the under-water scene in Neptune's palace that forms the setting of one of the funniest items in the whole film—Buster Keaton's ridiculous masquerade as the sea-king's dancing daughter.

Then, too, there is the coloured finale. Disappointing and somewhat crudely artificial as most of such processes seem to be at present, this yet reaches distinction by reason of the masterly use of movement in reflection that converts a very ordinary choreographic display into a thing of sentient unity flowering to its close as rhythmically and inevitably as a blossom opens from the bud. But from the point of view of Miss Norma Shearer and Mr. John Gilbert, it is a pity that Mr. Reisner did not restrict the use of colour to this final ensemble. Their "straight" and parodied playing of the balcony scene from "Romeo and Juliet" gains nothing by its tinting.

doubt, by Miss Simonton's book, placed against this background an effective group of people. Though the conditions on the Gold Coast, as depicted by the collaborators, were refuted in some quarters—hence the discussion—and the "damp rot" that no white man is supposed to escape is probably largely an affair of individual temperament, such considerations did not lessen the effectiveness of that handful of men, each heading for his particular hell in the dank and devastating atmosphere of the Gold Coast. There was the Doctor, drowning the memory of a ruined career and home in endless whiskies, yet preserving his kindness and keen perception of human foibles. There was the Superintendent—anon to be ousted by a series of clean boys fresh from England—an embittered, harsh, nerve-ridden despot who seemed to those clean boys just "a swine," yet who had in him the grit and the stamina that goes to the making of Empire-builders. And there were those clean boys, coming out with their high-falutin' ideas, soon to be forgotten either in drink or—worse still—in the arms of some native belle who thinks nothing of poisoning a lover when he grows tedious. At the end of their strength, physically and morally, the poor white boys are shipped home—white cargo—whilst the "Doc" and the Superintendent wait for the next consignment.

However much or however little truth there may be in this presentment of Africa's golden strand, that yields nearly as much fiction as it does rubber, the play was a well-knit, poignant affair, the characters well defined. Moreover, if film-producers must go to the stage for their dramas, here, surely, was something that might have found further illumination for its text in the pictorial possibilities of the screen. The pitiless sun beating down on the muddy river-banks, where sweating men toiled to get the rubber on board the fussy steamer; the steaming heat of the forest, the exasperations of native labour, the thousand-and-one miseries of a working day in a tropical climate, and the deadly monotony of the long evenings, when even a repeated word will strain a man's nerves to breaking point—I am not saying that these are the salient features of the Gold Coast, but they certainly are the causes behind the effects which we saw on the stage, and of which, strangely enough, we were far more keenly aware in the original concentrated drama than we are in the elaborated version of the screen.



## MAKING A DESERT IN A STUDIO: THE FILMING OF "WHITE CARGO."



### "SHOOTING" THE GOLD COAST AT ELSTREE: MECHANICAL SUBSTITUTES FOR THE SCORCHING SUN OF WEST AFRICA IN TROPICAL SCENES FOR THE NEW SOUND-FILM VERSION OF "WHITE CARGO" AT THE REGAL THEATRE.

A sound-film version of "White Cargo," the famous and much-discussed play of Gold Coast life by Leon Gordon, adapted from a novel by Vera Simonton, is to be presented exclusively at the Regal Theatre on October 26. It is the first effort in film-production on the part of Mr. J. B. Williams, who directed the work in the Elstree studios, assisted by Mr. A. W. Barnes. Our photograph gives an interesting view, taken from above, of the mechanical methods by which a desert scene in a tropical climate is represented and "shot" in a film studio, with its elaborate lighting arrangements for rendering the effect of West

Africa's scorching sun. As our critic points out in the article on the opposite page, the acting is the strong feature on the screen. Fine performances were given by the late Mr. Leslie Faber as the Superintendent, Mr. Maurice Evans as the "new arrival," and Mr. Sebastian Smith as the tippling but kind-hearted doctor. Tondeleyo, the native siren, is played by Miss Gipsy Rhouma. It is pathetic to hear a dead actor's voice in Mr. Leslie Faber's part. He died before the talk records were completed, and the rest of his part was spoken by Mr. Lawrence Anderson, lately appearing in "He's Mine," at Glasgow.



## BOOKS OF THE DAY.

ONE of the reviewer's hardest tasks is to combine brevity with adequacy in handling a batch of serious books within a limited space. It is easy enough to touch lightly—say—on the reminiscences of a musical-comedy star, or anecdotes about dogs, but when it comes to biographies of two Prime Ministers, and other political tomes of equal solidity—such as confront me at present—I confess to a certain feeling of frustration. Perusal of them opens out on every side long vistas of narrative and discussion, any one of which would soon provide material to fill my article. I feel like one roaming in a luxuriant park, amid reminders to "keep off the grass."

Luckily, there is no need, at this time of day, for me to enlarge at any length on a reprint of such a famous standard work as "THE LIFE OF BENJAMIN DISRAELI EARL OF BEACONSFIELD." By William Flavelle Money-penny and George Earle Buckle. New and Revised Edition in Two Volumes. With Portraits and Illustrations. (John Murray; 2rs. the set.) All that could be said by way of appreciation of this monumental memoir has been said already as the successive instalments appeared (between 1910 and 1920), including Lord Ernle's statement that "it must always remain the final authority on the full career of Disraeli."

The notable point about this new edition is that, by the use of thin but durable paper, the whole letterpress of the original six volumes has been telescoped into two, along with sixteen of the illustrations, and is offered at a moderate price. "I have carefully revised the work throughout," writes Mr. Buckle, "but solely with the view of correcting mistakes, making needed explanations, and adding such new facts of importance—in themselves extremely few—as have come to light since the original publication." To have packed 3300 pages into two such manageable volumes, with beautifully clear print, is a publishing feat of which the House of Murray may well be proud, and for which the reading public will be duly grateful.

While I need not attempt to review the "Disraeli," it may not be out of place to recall one or two passages that bear on present politics and the next book on my list. Thus, in 1859, we find a prophetic allusion to the rise of Labour, destined to become "the predominant class." Equally prophetic is a reference to "vigorous and powerful communities" on the other side of the Atlantic. "It is for old Europe I lament (he says) that she is exhausting her energies and her resources in these wars." And again, in the same year (1859). "Let us terminate this disastrous system of rival expenditure, and mutually agree . . . by a reduction of armaments—that peace is really our policy."

While deprecating a large extension of votes to "the working classes," Disraeli did much to ameliorate their lot. Of the years 1874-5 we read: "Alexander Macdonald and Thomas Burt, the forerunners of a mighty political force, had been returned for the first time to Parliament"; and later: "Well might Alexander Macdonald tell his constituents in 1879, 'The Conservative Party have done more for the working classes in five years than the Liberals have in fifty.'"

The clan MacDonald is a numerous one, and it is does not appear that the present Prime Minister claims any close kinship with Alexander "o' that ilk," although the latter is mentioned in "JAMES RAMSAY MACDONALD," Labour's Man of Destiny. By H. Hessel Tiltman. With sixteen Illustrations. (Jarrolds; 2rs.) Mr. MacDonald has been so much in the limelight of late, on both sides of the Atlantic, that it would be superfluous to draw detailed comparisons between his recent activities, or the growth of his Party, and the above-quoted predictions of Disraeli. At the same time, one cannot resist the truism that this admirable and authentic record of his career comes in very opportunely on that "tide in the affairs of (Labour) men, which, taken at the flood, leads on to fortune."

There was a time, which we all remember, when Mr. MacDonald's own political affairs were at a very low ebb, and this book describes fully the days when his opposition to the war made him an Ishmael, even to many of

his colleagues, and the bitterness he endured in consequence. Whatever view may be held as to his attitude after the war had begun, no one, reading the story, can question the sincerity of his motives or the consistency of his actions. Only a man of the soundest character and loftiest ideals could have lived down that ostracism, and I can recall no instance of a political leader who has risen, in ten years, from such depths of public execration to equal heights of popularity.

On this phase of Mr. MacDonald's career it is enough to recall how Lord Kitchener, on hearing of his deportation from Dunkirk, whither he had gone (in 1914) with Dr. Hector Munro's ambulance, "was extremely angry about the whole incident, and at once issued to him one of the red 'omnibus' passes to British Headquarters, which permitted the holder to go wherever he wanted over the whole British and French fronts." He visited many Base hospitals, "and General Seely (we read) has since revealed that when accompanying him on one of these journeys they were subjected to heavy shell fire"; adding that "no man in a position of great danger showed more cool determination and courage." Nor are there many statesmen of sixty-three who, like Mr. MacDonald, are in the habit of "flipping" to a political rendezvous by aeroplane.

To summarise a life so crowded is scarcely possible. Suffice it to say that we have here a faithful portrait of the Premier from his youth up until now. We see him not only as a politician, but as a domestic man, a traveller,

writes, "has been of the greatest importance. Numerous interviews are given almost verbatim."

Mr. Hewins has one close personal link with the present Labour Government, in that he was associated in 1894 with Mr. Sidney Webb (now Lord Passfield and Dominions Secretary) and Mrs. Webb, in the foundation of the London School of Economics, of which Mr. Hewins became the first Director, retaining that post until 1903. The school has an interesting connection with the author of "The Intelligent Woman's Guide to Socialism." Recounting its early development, Mr. Hewins writes: "We quickly moved from No. 9, John Street, Adelphi, to 10, Adelphi Terrace. As we did not require the two top floors, we let them to a great friend and benefactor, Miss Charlotte Payne Townshend, who soon afterwards became the wife of George Bernard Shaw. The generosity of Mr. Passmore Edwards and Lord Rothschild enabled us to build a new school in Clare Market. . . Mrs. Bernard Shaw and Bertrand Russell generously helped by enabling us to give research studentships."

At the moment, perhaps the most interesting passage is the author's account of a talk with Mr. Baldwin during the first Labour Administration. "It was very difficult to differentiate (he said to Mr. Baldwin) between the social policy of moderate Labour and our own. Both were in the last resort based upon the old Tory view of Society.

Empire and Labour should never have been separated; they must be brought together again. A policy on these lines would break the revolutionary policy of the extreme sections of Labour. Working people in England were not revolutionary. On the contrary, they were very conservative, probably more conservative than any other people in the country. Continental socialism, communism, bolshevism, were not English." Mr. Hewins's book, I should add, is illustrated by really excellent portraits, besides some resuscitated political cartoons.

Other interesting books that make contact with the foregoing at various points must, for the moment, "lie on the table." Less political than its title suggests is "AGAIN THE GOVERNMENTS." Memories and Adventures of Sir Francis Fletcher Vane, Bt. With Foreword by "Æ." Illustrated. (Sampson Low; 16s.)—an outspoken and often polemical book concerning, among other things, the Boer War, the Scout Movement, the Irish Rebellion, and Fascist violence in Italy. Circles in which the MacDonald-Hoover disarmament scheme will not be popular are incisively drawn in "THE MAN BEHIND THE SCENES." The Career of Sir Basil Zaharoff, "The Mystery Man of Europe." By Dr. Richard Lewinsohn, Financial Editor of the *Vossische Zeitung*. There is not much mystery left by the time the reader has finished. My general impression is that such a career ought to be, if not impossible, at least less profitable.

The story of President Hoover's native land is told with delicious fantasy and humour—literary and pictorial—in "GOD'S COUNTRY." A Short History. By Ralph Barton. With explanatory Diagrams by the Author. (New York: Alfred A. Knopf; 10s. 6d.) It is enough to recall that Mr. Barton was the illustrator of "Gentlemen Prefer Blondes." He does not expect his book to be adopted for the use of schools. A sinister historical phase of the war years, demanding a grimmer vein, is chronicled appropriately in "TREASON AND TRAGEDY." An Account of French War Trials. By George Adam. (Cape; 10s. 6d.) The author, who himself attended the chief trials, includes an account of the betrayal of Edith Cavell.

Finally, beside the Premier's life-story may be placed that of one of his greatest compatriots in the past, whose birthplace Scotland has recently transformed into a national memorial—namely, "LIVINGSTONE." By the Rev. R. J. Campbell, D.D. Illustrated. (Benn; 2rs.) It is "a new biography, extensively documented with hitherto unpublished material." The distinguished author himself, I note, has just received preferment. Dr. Campbell, who is Vicar of Holy Trinity, Brighton, was lately appointed Canon-Teacher in the diocese of Chichester, a post that carries with it a prebendal stall in the Cathedral.

Here descends the guillotine, leaving me with a certain feeling of decapitation. C. E. B.



THE CHIEF SCOUT MADE A FREEMAN OF THE CITY OF LONDON: LORD BADEN-POWELL AT THE PICTURESQUE CEREMONY IN THE GUILDHALL.

Lord Baden-Powell, the Chief Scout, was presented with the honorary Freedom of the City of London at the Guildhall on October 18. As our photograph shows, he wore Boy Scout uniform for the occasion; and Lady Baden-Powell wore Girl Guide's dress. In the photograph, Lord Baden-Powell is seen standing on the left; with the Lord Mayor by his side. On the right of the photograph (reading from right to left) may be seen the Archbishop of Canterbury; (next, behind him) Lord Desborough; (next, in front) the French Ambassador; (in the row behind), Mr. Rudyard Kipling and Lord Allenby; and (next but one, in the front row), Lady Baden-Powell.

a music-lover, something of a golfer, and—what is most relevant here—a writer and a bookman. His first contact with books, as a boy at Lossiemouth, led him to Scott and Dickens, Smiles's "Life of a Scottish Naturalist," and Hugh Miller's "Schools and Schoolmasters." "Already he had the true Scot's passion for education." This love of books has remained with him through life, and is evidenced by the overflowing library at his home in Hampstead. Asked once what he would do if there were no such thing as politics, he replied: "Four hours a day reading and three hours a day writing would be to me an earthly paradise. I could ask for no greater joy in life than the rich company of my books, and the leisure to set down on paper the thoughts that within me arise on all the problems and complexities of life."

There is little personal allusion to Mr. MacDonald, though much about his party, in a work that takes us behind the political scenes during the last four decades, and should be of abounding interest to all concerned with British politics. I refer to "THE APOLOGIA OF AN IMPERIALIST": Forty Years of Empire Policy. By W. A. S. Hewins. Two vols. Illustrated. (Constable; 30s. the set.) Mr. Hewins was for many years secretary and then chairman of the Tariff Commission, and has been M.P. for Hereford and Under-Secretary for the Colonies, and closely associated with many leading statesmen. His diary, recording political movements and conversations, forms the bulk of the book. "The personal factor," he



## AMERICAN CONVICTS KILL HOSTAGES: THE SIXTH PRISON RIOT THIS YEAR.



THE COLORADO STATE PRISON AT CANON CITY, WITH CELL-HOUSES SET ON FIRE BY PRISONERS IN MUTINY: AN AIR VIEW OF THE SCENE DURING A FIFTEEN HOURS' BATTLE—BETWEEN ARMED CONVICTS AND THE FORCES OF LAW AND ORDER—IN WHICH 13 MEN WERE KILLED.



CIVILIAN SHARPSHOOTERS POSTED ON A WALL IN THE QUARRY AT THE COLORADO STATE PRISON DURING THE MUTINY OF CONVICTS: AN INCIDENT OF THE BLOCKADE BY THE STATE FORCES.



THE ACTUAL SPOT WHERE ONE OF THE RINGLEADERS KILLED SOME OF THE EIGHT WARDERS HELD AS HOSTAGES, BESIDES SEVERAL FELLOW CONVICTS, AND, FINALLY, HIMSELF: A PRISON CORRIDOR AFTER THE FIRE.

The sixth and worst prison mutiny in the United States this year broke out on October 3 in the Colorado State Penitentiary at Canon City, containing 500 convicts, and led to a fifteen hours' battle in which 13 men (including 8 warders) were killed and 5 wounded. As the convicts were marching into the dining-hall for luncheon, one drew a pistol (smuggled in from outside), shot a warder dead, and, seizing his keys, threw them to a confederate. The convicts thus got access to the arsenal and obtained arms and ammunition. Eight warders in the dining-hall, who hesitated to fire, were overpowered and held as hostages. Meanwhile, the convicts set fire to several buildings and cut the telephone wires, but the alarm had already been given by a telephone girl. Soon afterwards, a force of

police and militia, with machine-guns, arrived, and several hundred cadets of the Reserve Officers Training Corps. The prison was surrounded, and riflemen were stationed at points of vantage. Firing drove the convicts to shelter in a cell-house, and 200 of them surrendered. The ringleaders sent an ultimatum demanding motor-cars for escape, and, on this being refused, proceeded to kill hostages and throw their bodies out of windows. The prison chaplain, aghast at this slaughter, volunteered to dynamite the cell-house. A stream of fire was poured through the breach, and eventually tear-gas bombs were thrown in. About dawn on October 4 the rest of the besieged convicts surrendered, and it was found that three ringleaders had committed suicide.







# PROTECTING THE "JAY WALKER": SEEKING TO LESSEN TRAFFIC DEATHS.

SPECIALY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY G. H. DAVIS. (COPYRIGHTED.)



## THE ENDEAVOUR TO DECREASE THE NUMBER OF STREET FATALITIES AND MINOR ACCIDENTS: RECOMMENDATIONS ADVANCED BY THE COMMITTEE DEALING WITH THE TRAFFIC PROBLEMS OF THE METROPOLIS.

As is evident from such figures as those given on the opposite page, the ever-increasing death-roll of the streets is becoming so alarming that something drastic must be done if the public are to be safeguarded against their own carelessness—for a very large proportion of the accidents are due far less to the growth and speed of traffic and to dangerous driving than to what the Americans call "jay-walking" on the part of pedestrians, more especially those pedestrians who step off the pavements with their backs to the on-coming traffic, dodge in and out between vehicles, and disdain to use subways. Our artist notes: "Various devices have been tried and have proved a success, particularly the specified crossing-

places and one-way or 'roundabout' traffic-controls, but much remains to be done; particularly in the provision of more subways, well-lit and attractive—even with display-shops. The Committee suggest that the new subways should be as near the surface as is possible, and that slopes should take the place of steep stairs as far as may be. Even escalators might be fitted. Finally, after sorting out the recommendations for improving refuges, street-lighting, and traffic-signals, for examining motor-drivers as to their skill, and for dealing with other matters of kindred importance, the Committee have reached the conclusion that the best thing of all is to teach the public to have a 'road-sense.'



## FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



THE MODERNIST NOTE IN GERMAN ECCLESIASTICAL ARCHITECTURE: A NEW CATHOLIC CHURCH, OF REMARKABLE DESIGN, AT FRANKFURT-ON-THE-MAIN.

The building here illustrated, with its tall square pillars and narrow windows, and its gables and buttresses protruding, after the manner of gargoyles, from one of the walls, is a striking example of the modernist style. It was designed by an architect named Winter, and is a striking example of the modernist style.



ROCKET PROPULSION APPLIED TO THE BICYCLE: THE FIRST "ROCKET" CYCLISTS SEEN ON THE RACE-TRACK AT THE BERLIN STADIUM.

Bicycles propelled by rockets recently made their first racing appearance on the track in the Stadium at Berlin, where, it is said, they attained a terrific speed for a cyclist. This method of propulsion is similar to that of the motor-car and aeroplane devised by Herr Fritz von Opel, who, on September 30, near Frankfurt, made the first flight in a rocket-plane, as illustrated in our issue of October 12. He has also experimented with a rocket-propelled boat.



THE NEW MUSEUM AND ART GALLERY AT BELFAST: THE COMPLETED HALF OF THE BUILDING, WHICH THE DUKE OF ABERCORN ARRANGED TO OPEN.

The Duke of Abercorn, as Governor of Northern Ireland, arranged to open on October 22 the completed half of the new Municipal Museum and Art Gallery at Belfast, erected in the Botanic Gardens from the design of Mr. James Cumming Wynnes, F.R.I.B.A. The design was selected in 1914, but the war delayed construction, and building was not begun till 1923. The foundation-stone was laid by the Duke of York on July 22, 1924. The building is in

(Continued opposite.)



CELEBRATING THE CENTENARY OF THE UNIVERSITY OF CAPE TOWN: THE INTELLECTUAL ELITE OF SOUTH AFRICA AT THE OPENING SERVICE IN THE GROOTE KERK.

The centenary celebrations of the University of South Africa opened, on October 1, with a commemorative service in the Groote Kerk, Adderley Street, which was attended by many of South Africa's most learned and distinguished men and women, who walked in procession to the church in their academic robes. An address was given by the Rev. J. P. van Heerden. He recalled that in the same church, on October 1, 1829, had been inaugurated the South African Atheneum, which twelve years ago was incorporated in the University.



THE INTERIOR OF BELFAST'S NEW MUSEUM AND ART GALLERY: ONE OF TWO HALLS DEVOTED TO SCULPTURE—A VIEW IN THE MODERN SECTION—

three storeys, the ground floor containing lecture halls, administrative offices, and reference library; the first floor the museum exhibits; and the second floor the art collections. There are two sculpture galleries—one for classical, and the other for modern work. The latter is an exceedingly fine gallery, measuring 111 ft. in length by 17 ft. in width and height. The collection of pictures includes thirty-three works by Sir John Lavery, R.A., presented by himself, and other good examples of contemporary art.



A NEW ERA IN THE RELATIONS OF SPAIN AND PORTUGAL: GENERAL CARMONA, THE PORTUGUESE PRESIDENT (LEFT), WITH KING ALFONSO IN MADRID.

The recent state visit of General Carmona, President of the Portuguese Republic and virtually Dictator, to Madrid, marked a new era in the relations between Portugal and Spain. He was met on arrival by King Alfonso and the Marquis de Estella, the Spanish Prime Minister, and was the King's guest at the Palace, where a state banquet was given in his honour, until October 19, when he went to Barcelona. On the 18th President Carmona visited the Prado and received an honorary degree at Madrid University.



# A Great Landscape-Painter Coming Into His Own: Richard Wilson.

FROM THE PAINTINGS BY RICHARD WILSON, R.A. (1714-1782).

"I AM a landscape painter, and they won't buy 'em." This was a remark of Thomas Gainsborough, tired of portraiture, and anxious to return to the fields and woods of Suffolk. The same words, vibrant with despair, must have been repeated unnumbered times by Richard Wilson, whose genius is at last meeting with the appreciation that was denied him in his lifetime. It was not that he had no patrons: there were one or two men of taste who could see that here was a man who had brought something new to English landscape. But no artist can live upon merely occasional recognition.

The general taste of art patrons in the mid-eighteenth century was towards the obvious; Rembrandt was a nobody in the auction-rooms, and not even in Holland would a fine Cuyt fetch more than about £3. It was just the luminous atmosphere of Cuyt that was one of the secrets of Richard Wilson. Claude and Poussin were much admired, and Vernet was considered to be nobly carrying on the tradition of classical landscape in the grand manner. The average Englishman, if he wanted a picture at all, had his wife and himself painted by the best man available—and then perhaps a favourite horse; a less accomplished artist would possibly be employed to make a painting of the house and grounds. What were the Squire Westerns of the period to make of a man like Wilson, who had imbibed in Rome and Venice not merely the tradition of the past, but the warm splendour of southern skies?

Before the six years he spent in Italy, Wilson had achieved a considerable reputation both as a portrait and landscape painter. His early work has a silvery tone; his residence abroad gave him the lovely mellow greens and golds which are distinguishing characteristics of his finest later work, as in the examples, here reproduced, now in the possession of Messrs. Spink and Son, Ltd., through whose hands some of the finest Wilsons have passed. Both these examples were probably done on his last return to England.



"A BACKWATER OF THE SEVERN": AN UNFINISHED DRAWING BY RICHARD WILSON, R.A.

In the Possession of Messrs. Spink and Son, Ltd., 5-7, King Street, St. James's, London, S.W.1.

It was just this increased sensitiveness and power that finally debarred Wilson from commercial success. Like many another artist—the case of Rembrandt immediately comes to mind—he lived too soon: patrons wanted something less subtle, less poetic. Thus the King, who had commissioned Wilson to paint a view of Kew Gardens, refused to accept the picture on the ground that it was un-English. A lesser man would have given his clients what they wanted; a more tactful man would not have told his Majesty that, if he could not afford the price, he could pay on the instalment system.

The tragedy does not lie merely in the fact that the lessons he had learned in Italy had enabled him to produce great works of art which were above the heads of his contemporaries; it must have been an added bitterness when the very same people who condemned him for his so-called Italianising manner flocked to buy the slick, clever canvases of his Italian friend Zuccarelli, whose pictures can now be bought wholesale in the lesser auction-rooms.

Perhaps the following story will serve to illustrate the sadness of his broken career. It is said that a young man obtained him a commission to paint a pair of landscapes: Wilson had neither canvas nor paint, and had to borrow the money before he could begin work. The young man was so horrified at what might happen to an artist, however able, that he promptly gave up his intention of taking up art as a profession, and studied theology instead.

It is supposed that this young man was the Rev. M. W. Peters, R.A., who is a considerable figure among eighteenth-century portrait-painters; he was a success as a clergyman, and had leisure and opportunity to indulge in painting as a hobby. Perhaps, but for Wilson, he would have been an artist pure and simple, have lost heart, and been no more remembered.



"ON THE SEVERN": A FINISHED PAINTING BY RICHARD WILSON, R.A., PROBABLY DONE AFTER HIS LAST VISIT TO ITALY, AND RICH IN "THE LOVELY MELLOW GREENS AND GOLDS" TYPICAL OF HIS FINEST LATER WORK.

In the Possession of Messrs. Spink and Son, Ltd., 5-7, King Street, St. James's, London, S.W.1.



# Our Dogs: Leaves from Cecil Aldin's Sketch Book—No. 7. "Cracker," the Bull-Terrier, in Characteristic Poses.

Drawings Done from Life by Cecil Aldin, Author of "Dogs of Character," "A Dog Day," etc. (Copyrighted.)



THE CONSTANT MODEL.



A TWO-MINUTES SKETCH.



"I HATE THESE PUPPIES" (FIRST SKETCH FOR "I AM NOT YOUR FATHER").



CRACKER "PRETENDING DEAD DOG."



THE COY PUPPY.



PIG-EYED CRACKER: "THE UGLIEST DOG IN THE SHOW."



"YOU CAN'T SKETCH ME NOW"—CRACKER EVADES PUBLICITY BY HIDING HIS RED NOSE.



HIS CHAIR: THE "DON'T TURN ME OUT" EXPRESSION.

Cracker, the bull-terrier, is practically the hero of Mr. Cecil Aldin's deliciously amusing book, "Dogs of Character," for, though many other dogs figure in it, and for a time the honours are shared by his pal Micky, the Irish wellhound, it is Cracker that remains to the fore throughout, and has, so to speak, "the fattest part." It would be a pity to spoil the reader's pleasure by retelling all the funny incidents concerning him; it will suffice to recall some details of his origin as told at the beginning of Chapter I.: "Every dog (we read) has a character of some sort—some good, some undeveloped, and some few bad. My two dogs, Micky and Cracker, come under the first category; also they are both prize-winners at dog shows, Micky having won the prize at Salisbury for 'the most popular

dog in the show,' . . . and Cracker securing his honours at Perlock Weir . . . as 'the ugliest dog in the show.' Describing the purchase of Cracker as a puppy, Mr. Aldin says: "This suggestion I at first declined my kennel, or, rather, house, being already full of dogs. No, I did not want a bull-terrier. My lady friend, however, was a very astute business woman, murmuring in my ear what pals bull-terriers were, and how she had the most comic-looking puppy ever whelped. I began, against my bank-balance self, to waver. . . . Her description of Cracker, his comic black spot over one eye, and his most decided character, got me wobbling. In the end I fell."





# 'THREE CASTLES'

## CIGARETTES



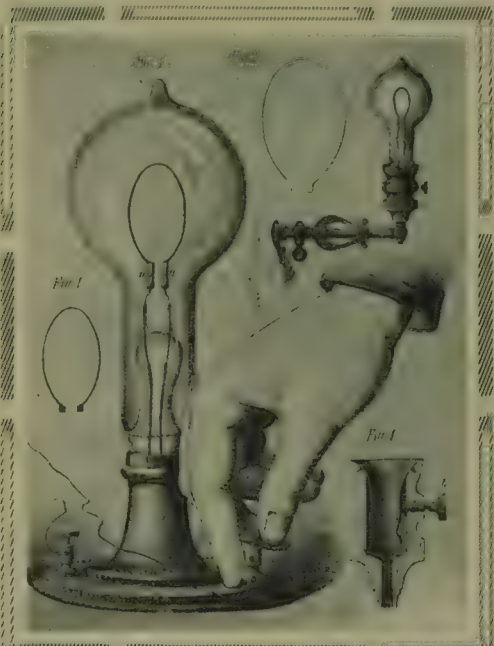
MADE BY W D & H O WILLS, BRANCH OF THE IMPERIAL TOBACCO CO. (OF GREAT BRITAIN AND IRELAND), LTD.



# AN ELECTRIC LIGHT JUBILEE: THE INCANDESCENT LAMP.



# EDISON'S GREAT DISCOVERY OF THE CARBON FILAMENT.



1. AN EARLY EDISON CARBON LAMP AND ITS ELEMENTS, INCLUDING (FIG. 1) THE COMPLETED CARBON "HORSE-SHOE" FILAMENT, AND (FIG. 2) THE PAPER BLANK FOR THE FILAMENT: A WOODCUT OF 1880.



3. THE METHOD OF EVACUATING ELECTRIC LAMPS USED BY MR. EDISON AFTER HIS INVENTION OF THE INCANDESCENT CARBON FILAMENT: AN EARLY WOODCUT OF 1880.

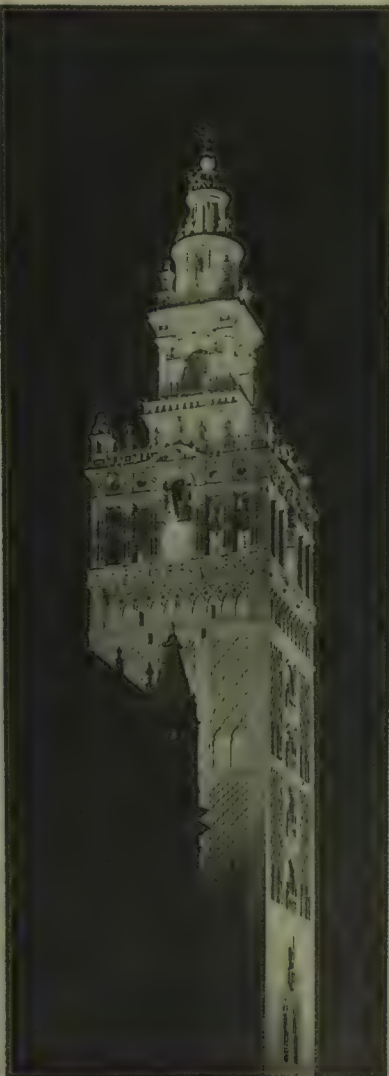
October 21 is the anniversary, not only of the Battle of Trafalgar, but of an epoch-making discovery in the development of electric light, for it was on that day, in 1879, that Thomas Alva Edison, the great American inventor, perfected an incandescent carbon filament in his laboratory at Menlo Park, New Jersey. The jubilee of this historic invention, which began a new era in electric lighting, was celebrated almost as a national holiday throughout the United States. The Government has struck a commemorative medallion and issued a special Edison postage stamp (here reproduced). The celebrations centred at Greenfield, the village built by Mr. Henry Ford on his Dearborn estate as a pageant of American history. Here on October 21, in the presence of President Hoover and many other distinguished guests, Mr. Edison performed again,

2. THE GREAT AMERICAN INVENTOR WHOSE DISCOVERY OF THE INCANDESCENT CARBON FILAMENT IN 1879 BEGAN A NEW ERA IN ELECTRIC LIGHTING: THOMAS ALVA EDISON.



4. THE EDISON POSTAGE STAMP ISSUED BY THE U.S. GOVERNMENT, INSCRIBED "ELECTRIC LIGHT'S GOLDEN JUBILEE."

in his old laboratory (brought from Menlo Park), the final experiment of 1879 which crowned his researches with success. In connection with the jubilee of the invention, there has been reprinted a copy of the "New York Herald" for December 21, 1879, containing a full account of Edison's experiments that led up to it. Here we read: "Edison's electric light, incredible as it may seem, is produced from a little piece of paper." The account describes how, after many failures to find a suitable filament, he chanced to try some tarred lamp-black, and thus learnt that the secret of success was the use of carbon. "Night and day, the inventor kept up his experiments, and from carbonising pieces of thread he went to pieces of wood, straw, paper. . . . The results showed that the substance best adapted for carbonisation, and the giving-out of incandescent light, was paper."



5. MODERN ILLUMINATION BY ELECTRIC LIGHT ON A FAMOUS BUILDING: TWO VIEWS OF THE GIRALDA TOWER AT SEVILLE UNDER SEARCHLIGHTS



6. THE OLD GATEWAY AT GRANADA UNDER THE RAYS OF A SEARCHLIGHT: A WONDERFUL EFFECT OBTAINED BY MODERN ELECTRIC ILLUMINATION.



## PERSONALITIES OF THE WEEK:



MR. HENRY L. STIMSON.

U.S. Secretary of State. To be chief representative of the United States at the forthcoming Naval Conference in London. Formerly, Governor of the Philippines. Born Sept. 1867. A lawyer. In France with A.E.F. Dec. 1917-Aug. 1918.



MR. E. J. HOLLOWAY.

Mr. Holloway won Mr. Bruce's seat (Flinders) from him at the recent General Election in Australia. He had a majority of 27. The votes cast were 62,431. On October 21, it was announced that Mr. Bruce had resigned, and that Mr. Scullin was to form a Ministry.



THE NEW BRITISH HIGH COMMISSIONER FOR EGYPT AND THE SUDAN AT A GARDEN-PARTY IN CAIRO: SIR PERCY LORAINE WITH H.E. MUSTAPHA NAHAS PASHA. Sir Percy Loraine was appointed High Commissioner for Egypt and the Sudan last August. Discussion continues as to the proposed new treaty between Egypt and this country. Meantime, it is thought that the promised General Election in Egypt will not take place until the end of the year, though there is much political activity.

## PEOPLE IN THE PUBLIC EYE.

DR. V. RADO-SLAVOFF.

Former Prime Minister of Bulgaria. Lived in Germany after the War. Died on October 21, aged 75. One of the authors of the Bulgarian alliance with the Central Powers in 1915, which brought disaster to the Balkan Kingdom.



SIR HUGH CLIFFORD.

Has resigned the Governorship of the Straits Settlements and the High Commissionership for the Malay States on account of the ill-health of Lady Clifford. From 1883 until 1903 was in Malaya; afterwards in West Indies, Ceylon, the Gold Coast, Nigeria, and again the Gold Coast.



AT THE CELEBRATION OF THE FIRST ANNIVERSARY OF THEIR BROTHER'S ELECTION AS KING OF THE ALBANIANS: THE SISTERS OF KING ZOGU.

On September 1, 1928, the National Assembly of Albania passed a resolution changing the constitution from a Republic to a Monarchy, and Ahmed Beg Zogu, then President, was proclaimed as Zogu, King of the Albanians. His Majesty is thirty-five. It was at first thought to title him Skanderbeg III., but this idea was abandoned. Our photograph was taken during a review of the troops.



AFTER THE ELECTION OF THE NEW MEMBER OF THE RUMANIAN REGENCY COUNCIL: THE PATRIARCH MIRON; M. SARATZIANU, THE NEW REGENT; AND M. MANIU.

M. Constantin Saratzianu, a judge of the Rumanian High Court, has been elected a member of the Regency Council in the place of the late M. Buzdugan. He received 445 votes, against the 22 for General Prezan, and the 9 for the ex-Crown Prince Carol. The Opposition are complaining because M. Saratzianu is the brother-in-law of the Minister of Finance, M. Popovici.



THE THIRD SON OF THE KING OF YUGOSLAVIA IN THE ARMS OF HIS MOTHER, THE BEAUTIFUL QUEEN MARIE: PRINCE ANDREW.

King Alexander I, married Princess Marie, daughter of King Ferdinand I, of Rumania, in June, 1922. Their Majesties now have three sons. The youngest, who was born at the end of last June, has received the name Andrew.



THE PRINCE OF WALES'S PARTNER IN THE SUNNINGDALE FOUNDERS' FOURSOMES: MR. PAUL AZBILL.

Mr. Azbill, who is an American, was drawn to partner the Prince of Wales in the Sunningdale Founders' Foursomes Tournament. The Prince and he were beaten in the fourth round by Commander R. C. Bayldon and Mr. R. W. A. Speed, who defeated them by 5 and 4. The winners were ranked 3; the losers, 13.



THE WINNERS OF THE "BRITANNIA AND EVE" FOURSOMES AT RANELAGH: MISS M. JUSTICE AND HER SISTER, MRS. L. FOLEY.

In the final of the "Britannia and Eve" Foursomes at Ranelagh, Miss M. Justice and Mrs. Foley, of Camberley Heath, beat Miss D. Stanhope, of Royal Mid-Surrey, and Miss J. Hill, Surbiton, by one hole. They are sisters.



## A KING'S HEIR AND ONLY SON AND A KING'S ONLY DAUGHTER.



It was reported from Brussels on October 21 that the Prince of Piedmont, heir to the Throne of Italy, would arrive there *incognito* on the Wednesday, attended by a suite, and it was added that there was reason to believe that his Royal Highness's betrothal to the Princess Marie José, only daughter of the King and Queen of the Belgians, would be announced officially at a reception to be given in honour of the Prince on the Thursday, the thirty-third wedding anniversary of his parents. Princess Marie José was born at Ostend on August 4, 1906. Prince Humbert, Prince of Piedmont, who is the third of the five children and the only son of the King and Queen of Italy, was born in the Castle of Racconigi on September 15, 1904. Their Royal Highnesses first met in 1917, at Venice, when the Princess was a pupil at the Villa di Poggi, near Florence. Since then, various visits have been exchanged between the two royal families.

FRIENDS SINCE THEIR FIRST MEETING, IN 1917: H.R.H. THE PRINCE OF PIEDMONT, THE CROWN PRINCE OF ITALY, AND H.R.H. PRINCESS MARIE JOSE, DAUGHTER OF THE KING AND QUEEN OF THE BELGIANS.



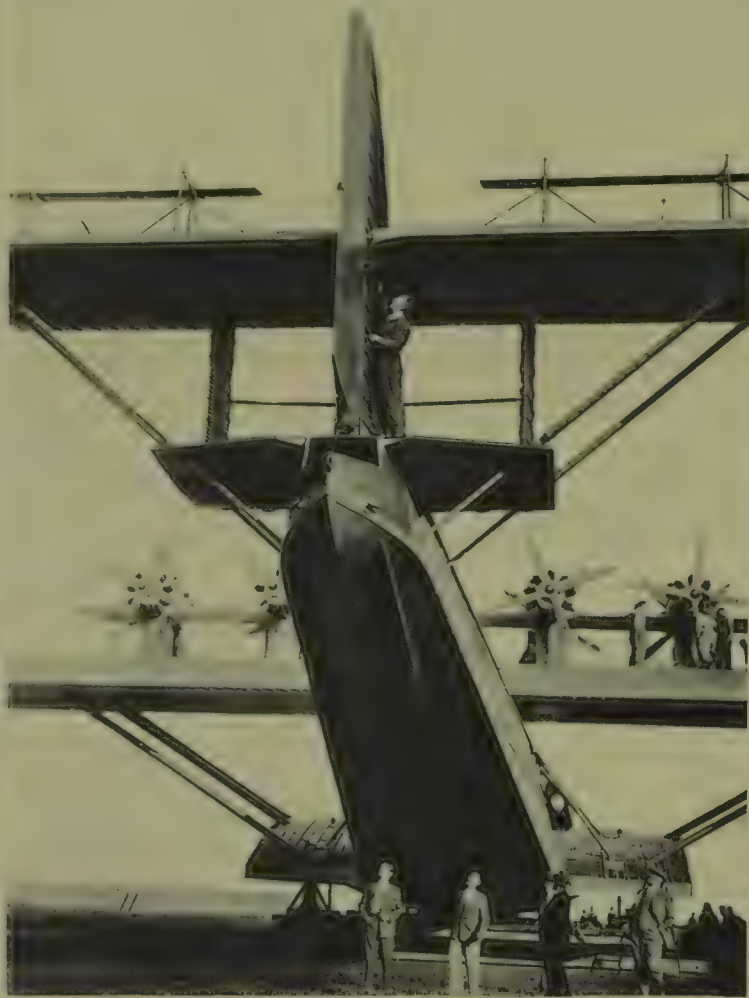
## A RECORD FLIGHT WITH 169 PEOPLE IN A GIANT GERMAN FLYING-BOAT.



THE BIGGEST HEAVIER-THAN-AIR MACHINE EVER FLOWN: THE DORNIER "DO X"  
IN FLIGHT ABOVE LAKE CONSTANCE, PHOTOGRAPHED FROM AN AEROPLANE.



SHOWING THE TWELVE ENGINES, ARRANGED IN PAIRS, ON HER WING:  
THE MONSTER FLYING-BOAT "DO X" IN FLIGHT—ANOTHER AIR VIEW.



BENEATH THE GREAT TAIL-FIN, ON WHOSE UPPER SURFACE A SINGLE  
TENNIS COURT COULD BE MARKED OUT: A BACK VIEW OF THE GIANT  
FLYING-BOAT "DO X" RESTING ON THE GROUND.



THE GREAT GERMAN FLYING-BOAT WHICH RECENTLY ECLIPSED ALL RECORDS FOR THE NUMBER OF PEOPLE CARRIED IN ANY TYPE OF AIRCRAFT, BY HER  
FLIGHT AROUND LAKE CONSTANCE WITH 169 PERSONS ON BOARD, BRINGING HER TOTAL WEIGHT TO ABOUT 52 TONS: A SIDE VIEW OF THE DORNIER "DO X"  
AT REST ON THE WATER AT THE EDGE OF THE LAKE—THE COMPARATIVE SIZE OF THE MEN IN A BOAT INDICATING HER ENORMOUS DIMENSIONS.

The great Dornier flying-boat, "Do X" (already illustrated in our issues of October 12 and July 13 and 20), has lately eclipsed all previous records in the number of people carried in the air in any form of aircraft. On October 21, with no fewer than 169 persons on board (159 passengers and a crew of 10), she rose from the surface of Lake Constance and made a circuit of the lake for nearly an hour, alighting at the works at Altenrhein, on the Swiss shore, where she was built by the Dornier Aircraft Company, and launched on July 12. For this flight her total weight is said to have been nearly 52 tons. She took about 30 seconds to rise into the air, and attained a speed of nearly 106 m.p.h. The previous record in the number of people carried in the air at once was apparently

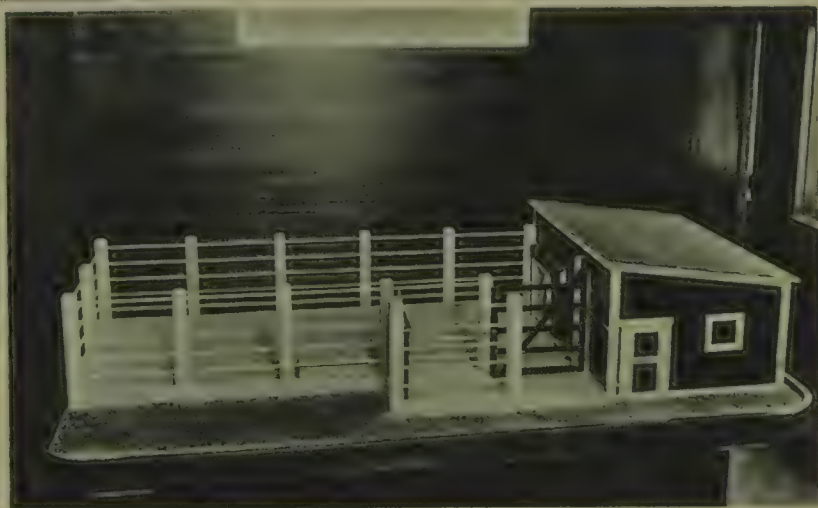
eighty-five, in the airship "Graf Zeppelin," and, for flying-machines other than airships, sixty, in a predecessor of the "Do X"—the Dornier "Super-Wal." Two sister-ships of the "Do X" are under construction for the Italian Government. She has now made about forty flights, with varying loads, and has fully justified the hopes of her designer, Dr. Claudius Dornier, a colleague of the late Count Zeppelin. The "Do X" measures 150 ft. both in length and wing-spread, and is far bigger than any other heavier-than-air machine ever flown. It is said that a singles tennis court could be marked out on her tail-plane. She has twelve 525-h.p. engines mounted in pairs above the wing. The body is divided into three decks. It is hoped to fly her across the Atlantic in January.



## A CATTLE-BREEDING "SCHOOL" ON RAILS: THE "BETTER DAIRY SIRE SPECIAL."



THE "BETTER DAIRY SIRE SPECIAL": A TRAIN THAT TOURED FIVE AMERICAN STATES TO DISTRIBUTE PURE-BRED BULLS AND DEMONSTRATE IMPROVED METHODS OF STOCK-RAISING AND DAIRY-FARMING.



A MODEL BARN AND EXERCISE PEN FOR CATTLE, DESIGNED BY THE U.S. DEPARTMENT OF AGRICULTURE: AN ITEM IN THE EXHIBITION CAR OF THE BETTER DAIRY SIRE SPECIAL.



HOW THE TRAIN DISSEMINATES IMPROVED METHODS OF STOCK-BREEDING AND DAIRY PRODUCE: LOCAL FARMERS ON THE BALTIMORE AND OHIO LINE ATTENDING A COW DEMONSTRATION GIVEN ON A PLATFORM CAR OF THE "BETTER DAIRY SIRE SPECIAL."



A LIVESTOCK DEMONSTRATION DURING A HALT OF THE SPECIAL TRAIN: A GATHERING OF FARMERS BESIDE ONE OF THE FIVE CARS FOR LIVESTOCK, FULLY EQUIPPED WITH A STALL FOR EACH ANIMAL.



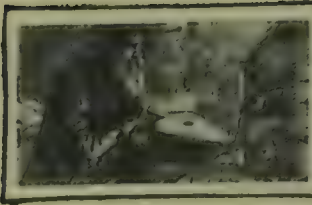
INSIDE THE LECTURE-HALL OF THE TRAIN: A TYPICAL AUDIENCE OF LOCAL FARMERS LISTENING TO A LECTURER (CENTRE BACKGROUND) SPEAKING ON IMPROVED METHODS OF BREEDING AND CARE OF LIVESTOCK.

In order to improve the stock of dairy herds owned by farmers along the Baltimore and Ohio Railroad, the company, in accordance with its "Good Neighbour" policy, runs a train known as the "Better Dairy Sire Special" on a three-weeks tour through Maryland, West Virginia, Ohio, Indiana, and Illinois. It stops at thirty-three places to give demonstrations and lectures, and to sell, at prices considerably below actual value, pure-bred bulls chosen by officials of the American, Guernsey, Jersey, and Holstein Breeders' Association, and offered to farmers under the auspices of the State Agricultural Colleges, the Pure-Bred Registry Association,

and the railway company. Since the inauguration of these visits, 1260 pure-bred sires have been distributed. The substitution of these pure-breds for the ordinary sires increases greatly the average milk-production. The train includes a lecture car, fitted with a film screen; an exhibition car; five livestock cars, and an open platform car for demonstrations. Lectures are given by representatives of the U.S. Department of Agriculture and State agricultural colleges. Other special trains are run on similar lines, to promote the use of pure-bred rams, and improvements in soil, beef-production, poultry-rearing, and swine sanitation.

BY COURTESY OF THE BALTIMORE AND OHIO RAILROAD COMPANY, BALTIMORE, MARYLAND, U.S.A.





## THE WORLD OF SCIENCE.



### THE BANDED WATER-SNAIL.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

DURING my days of bliss, now nearly a month behind me, in the solitude of the small Norfolk Broad that for the time being was mine, I renewed acquaintance with many different kinds of animals and plants that I had long desired leisure to examine and ponder over. One of these was the river snail, or banded snail (*Viviparus fasciatus*). I always hoped to find time to make a survey of this water for the purpose of discovering the conditions that governed the water-snail's distribution. This problem suggested itself because it seemed to be much more plentiful in a small dyke leading into the broad than anywhere else. Careful investigation might have shown, however, that this was not the case.

In its general form it recalls the periwinkle, and, like this, it has long, pointed tentacles, with an eye at the base instead of at the tip, as in the common land-snail. In the male, the right tentacle is shorter than the left, and has the appearance of being malformed, due to its modification for reproductive purposes. Its coloration may be described as brown



FIG. 1. THE YOUNG OF THE BANDED WATER-SNAIL: A DISTINCTIVE SHELL WITH BRISTLE-LIKE HAIRS (HERE MAGNIFIED EIGHT TIMES). The eggs are retained within a "brood-pouch" until the young have developed a shell, differing from that of the parents in having but one large and three conspicuously small whorls, and beset with five whorls of short, bristle-like hairs whose function seems to be unknown.

The smaller species (*Viviparus viviparus*), with narrow bands, I did not find here, nor can I, at the moment, discover anything of its history. The most interesting thing about the banded snail concerns the fact that it is ovo-viviparous; that is to say, it retains its eggs within a "brood-chamber" under the shell until they have developed into tiny snails, differing at first sight from the parent only in point of size. When one comes to examine such a shell, however, one finds a very singular point of divergence, for it is encircled, in the first place, by five distinct whorls of short, bristle-like hairs, shown in Fig. 1.

I should perhaps find, if I made a special search, that the function of these hairs has been discovered and described; but in no work of reference that I have consulted do I find such a description. This is really surprising. One would have supposed that such a singular feature would not only have arrested the attention, but have provoked the curiosity, of the conchologist, for it cannot be meaningless. But more than this. The shell differs conspicuously from that of the adult, since it has but one large whorl, instead of five, gradually decreasing in size as the spiral is traced upwards.

The specimens shown in Fig. 2 I found in a small bottle containing an adult I had captured two days before; there were six altogether, each enclosed within a transparent globule of jelly. But, on my attempting to remove these eggs entire, they broke and released the youngsters. I should like to know more about these whorls of hair. Many embryo molluscs, while within the egg, display vibratile "cilia," which, by their rythmical movement keep the growing embryo moving.

Are these hairs in the banded river-snail vibratile at this stage? And how long are they retained by the shell after its expulsion from the egg? And do they serve any purpose during the post-natal period? Here is one of our commonest fresh-water snails, which has been described and figured over and over again as a "shell"; yet of the creature which lived in it, and of its early development, what little is known is found only in severely technical text-books of zoology.

Yet again one is constrained to ask, why is the banded river-snail alone ovo-viviparous? All our other water-snails lay eggs, in transparent, jelly-like masses, wherein the developing young can be plainly seen; and when they presently emerge they are extremely small, though miniatures of their parents. The young of the banded snail, however, are of relatively enormous size. But where the family is smaller, the death rate is lower, largely because of the greater security they derive by remaining within the body of the parent. The oyster, to maintain its existence as a species, has to lay, it has been estimated, 60,000,000 eggs. The death-rate here is obviously stupendous.

Finally, since the banded water-snail and the common pond-snail, *Limnea* (Fig. 3), both live in

the same environment—still water—we have to solve the curious difference they present in their mode of launching the young. The solution of the problem may be hopelessly lost in the past, when the conditions of life were different; for there were banded water-snails, and in extreme abundance, as far back as the Purbeck system, which is millions of years ago.

There is another interesting point raised by this excursion into the history of the banded river-snail, and this concerns its shape. I may be reminded that there is nothing very startling about this, for it is just like thousands of other snail-shells, the periwinkle, for example, with which I have already compared it. Quite so.

But why are these two creatures, so widely different in their haunts—the one marine, the other fresh-water—so similar in shape; while the pond-snail (*Limnea*), sharing the same pond, has a shell so markedly different? Still more different is *Planorbis*, a common fresh-water animal, which, in the mature form of the shell, recalls the marine, and long since extinct, ammonite? We are told that we can account for the shapes of animals quite easily by the theory of

Natural Selection. This is a very potent factor in Evolution, but clearly it has no very direct bearing on the shapes of animals.



FIG. 2. THE BANDED RIVER-SNAIL (*VIVIPARUS FASCIATUS*): A SHELL CLOSED, WHEN ITS OCCUPANT RETIRES WITHIN, BY A HORNY PLATE ON THE FOOT.

The coloration of this shell is of a dark-greenish brown, with darker bands, that vary slightly in their thickness in different individuals. It is closed when the body is withdrawn by a thin horny plate on the back of the foot, known as the operculum.



FIG. 3. SHELLS OF THE POND-SNAIL (*LIMNEA STAGNALIS*) AND THE RAM'S-HORN SNAIL (*PLANORBIS CORNEUS*): VARIETIES OF SHAPE CONTRASTING WITH THE BANDED WATER-SNAIL.

These, though living side by side with one another, and the banded water-snail, have shells of very different form, which seems to show that the shape of the shell is due to "idiosyncrasies" of growth, rather than to any external governing factor.

with darker bands, indicated in Fig. 2. But the tone of the ground colour varied, some specimens being brighter than others. Like the periwinkle again, this snail can close the aperture of its shell by means of a horny plate known as the operculum. While the creature is crawling about, this is carried on the back of the foot; but when it withdraws into its shell, it comes into the position which allows it to "sport its oak." This operculum will be seen closing the shell in Fig. 2.



FIG. 4. WITH THE DISC-LIKE OPERCULUM DETACHED FROM ONE SHELL AND SHOWN SEPARATELY: TWO SPECIMENS OF THE BANDED RIVER-SNAIL.

Though this snail is generally described as of a dark-green colour, some specimens are of a light brown. The distinctness of the bands also varies, as will be seen here. In one of these shells the disc-like operculum has been removed and is shown separately.



1

A humorous writer once remarked, in an article on Australia, that he had sought, but could not find, the "Real Australia." Unfortunately for Australia, as well as for the humourist, he looked in the wrong places. The wide western plains, where sheep and cattle roam, are mostly freehold and leasehold lands, owned by shareholders in limited liability companies. The residents are mostly paid servants of these companies, the directors of which reside perhaps in London, perhaps in Scotland, perhaps in one of the capital cities of Australia, but in no case are they residents of the country which they control. The Real Australia is the land owned and controlled by residents in Australia, both native-born and perhaps imported. These people are interested in the land of their birth, or the land of their adoption, as the case may be, and they are the "Real Australians."

[Continued in Box 2.]

FRIENDLY WILD VISITORS TO "REAL AUSTRALIANS."  
FEEDING SATIN BOWER BIRDS AND MONITOR LIZARDS.

PHOTOGRAPHS AND DESCRIPTIVE ARTICLE BY "A SETTLER."



WHERE WILD MONITOR LIZARDS AND HUNDREDS OF BIRDS WILL COME TO BE FED: A TYPICAL SETTLER'S HUT, BUILT OF SLABS AND SAPLINGS, IN THE PLAINS OF ORBOST, GIPPSLAND, VICTORIA.

shading to a delicate pink, and then a fine yellow rim round the eyeball. The birds prefer blue to any other colour, and they daily deck their bower with the wild blue convolvulus bloom which grows on the banks of the Snowy River. There are hundreds of other birds which yield equally to the same treatment. The beautiful little Scrub Wrens go into the hut and pick up crumbs so fearlessly that great care has to be taken where one treads. Blue Wrens, Firetails, the lovely Orange-Backed Fly-Eater—all become tame as they realise that the inhabitants of the hut are friendly. It is, however, one thing to adopt birds as pets, but it is quite another thing when a reptile discovers that food is plentiful and easily obtained, and decides that he will adopt the residents of the hut. This has been our lot. The Monitor Lizard is peculiar to Asia, Africa, and Australia. One of these reptiles has adopted us! He is six feet three inches in length (to the tip of the tail); his

head is that of a boa-constrictor; his long, slender body pertains to the saurian type. Although he has no palatal teeth, his bite would be as deadly as that of a snake, merely because it would lead to blood poisoning, owing to the fact that he does not brush his teeth. He has a forked tongue, six inches long, with which he feels the ground all round him for food, and apparently smells with it. He eats meat and eggs, however stale, and also cheese, but he will not eat bread or vegetables. The photograph shows our pet Monitor being fed on bits of cheese to which he has been invited. He does not attempt to masticate his food. He simply elevates his head and swallows, so that even the shell of an egg, when eaten, is not broken. One peculiarity of the Monitor is that when he climbs a tree rapidly—and he does climb rapidly—the yellow stripes on his blue-grey body give him the appearance of having long hair, and being broader and shorter than he actually is. His appearance when climbing a tree in sunshine, at a little distance, is that of a very long-haired brown Persian cat. He is useful in the hut because rats, mice, and snakes all fear him. We were pestered with rats and mice in the hut before the Monitor, whom we christened "Algernon," for short, arrived on the scene. Then we suddenly discovered that they had vanished. The lower photograph of him shows him looking up the steps of the hut. We offered him various articles of food, but soon found he was strictly a meat-eater and not a vegetarian, except that he would eat cheese. At one meal he ate three chops—and big ones at that—and afterwards half a pound of cheese—

[Continued in Box 4.]



A BIRD WITH A TASTE FOR BLUE: A WILD SATIN BOWER BIRD COMING FOR FOOD IN RESPONSE TO A WHISTLED INVITATION; AND TWO OTHERS (TO LEFT) EATING THEIR PORTION ON THE GROUND.

2

who regard Australia as their home, and to whom wealth is a secondary consideration, subordinate to love of country and pride of domicile. May I introduce you to a bit of "Real Australia"? The Snowy River, rising as it does in the highest mountain in Australia—Mt. Kosciusko—is a river, unlike other Australian rivers, always in a hurry to reach the ocean. Rivers such as the Murrumbidgee, while longer than the Snowy River, seem to grow weary of their journey, and break into a succession of water holes during the arid summer months. Not so the Snowy River. Commencing as a tiny stream, it rushes through mountain gorges and over fertile flats, upon which graze, in its upper reaches, kangaroo, wallaby, and other marsupials, while emus drink its waters. Wild cattle, sheep, and horses, pasture on its banks, and mingling with them may be seen the native British red deer. The waters of the Snowy River contain not only native fish, such as perch and eels, in abundance (the curse of the fisherman), as well as the wonderful Duck-billed Platypus, but also trout have been acclimatised in this stream, and afford sport for visitors from Sydney, in its upper reaches. After leaving the mountains, the Snowy River descends to the fertile plains of Orbost. These plains are the homes of "Real Australians"; homes which have been occupied from generation to generation by "Real Australians"; and the records of the war show the part that the sons of these "Real Australians" took during that great conflagration. There is, however, another aspect of this portion of the Real Australia, and that is the personal life of the new settler in its regions. Commencing in a hut, built of saplings and slabs, on the banks of the Snowy, the settler at once discovers a source of interest in the immense variety of bird life. The Satin Bower Bird, which is naturally shy, becomes tame when fed. One of the photographs here reproduced shows a typical specimen of these beautiful birds, with his brilliant green plumage, flecked on the breast with grey cuckoo markings, brilliant yellow under the wings, and bronze-green on the wing feathers, making, when he flies in the sunshine, a flashing vision of polished bronze. Two others are seen pecking the ground, close together, further to the left. The bower that they build is an avenue of twigs, with a closely matted network of twigs below. The birds themselves have the most beautiful blue eyes,

[Continued in Box 3.]



A SIX-FOOT MONITOR LIZARD WHO HAS "ADOPTED" THE RESIDENTS AT THE HUT: ALGERNON, WHO COMES FROM THE BUSH WHEN HE IS WHISTLED FOR, TAKING PIECES OF CHEESE FROM A FRIENDLY HAND.



ASKING FOR THREE LARGE CHOPS AND HALF A POUND OF CHEESE, AFTER WHICH HE LAY DOWN AND PURRED: ALGERNON AT THE HUT DOOR, PEERING INSIDE.

4

rind and all. After his meal he lay down under the hut and purred, something like a cat, though the tone was hoarser. Suddenly, he raised himself on all fours, waved his tail angrily, and made an extraordinary noise. Following the direction of his gaze, we discovered another Monitor some twenty yards away, in front of the hut. Algernon at once gave chase, and drove the intruding Monitor up a tree, although the other Monitor was quite as big as Algernon. Afterwards, our lizard learned to come when he was whistled for, and, as the upper photograph shows, was fed by hand, although we never took any liberties with him, because, if at all annoyed, he waved his tail in such a threatening manner that we felt it would be better to leave him alone, rather than risk a bite. (Our readers will recall that, in previous numbers, we have illustrated monitor lizards from Komodo, an island in the Dutch East Indies, and that specimens have been placed in the "Zoo" in recent years.)





MANY people are interested in the art of India and the countries that lie further to the east and south-east, without having the time to study



FIG. 1. A RESULT OF GREEK INFLUENCES DUE TO ALEXANDER'S INVASION OF WHAT IS NOW AFGHANISTAN AND THE PUNJAB: A GRÆCO-BUDDHIST HEAD OF THE GANDHARA SCHOOL (c. 100-300 A.D.).

By Courtesy of Mr. Sydney Burney.

the subject as it deserves. Reference books are, in general, highly technical, and are apt to plunge into controversy over hypothetical dates and the views of other scholars on matters which have no bearing upon the only thing that makes a work of art worth collecting—its æsthetic appeal. The average man is in danger of bewilderment amid a forest of strange names and conflicting theories. Besides that, the enormous range, both in time and geography, is terrifying. Greatly daring, I venture to suggest one avenue of approach. One has to start somewhere, and one might as well commence with a series of noble pieces of sculpture which illustrate fairly well some, at any rate, of the main schools, and which are bound together by the underlying sentiment of Buddhism.

I am not putting them forward as examples of religious sculpture, because art is, or should be, something that transcends religion. These heads are fine, not because they were made by sincere believers in a particular creed, but because they are from the hands of artists who would have produced something lasting had they lived in Bloomsbury to-day.

These four photographs have



FIG. 3. "THE DISTINCTIVE CHINESE TYPE OF AMAZING SUBTLETY": A HEAD WITH A CURIOUS COIFFURE, DATING POSSIBLY FROM THE TWELFTH CENTURY.

By Courtesy of Mr. Sydney Burney.

## A PAGE FOR COLLECTORS: SCULPTURED HEADS FROM THE FAR EAST.

By FRANK DAVIS.

one thing in common—a certain ironic repose which is extremely impressive. They are not free from the passions of humanity, but by some strange alchemy the sculptor has rendered them free from envy, hatred, and malice. They have known all the pleasures of this world and have found them worthy of—an amused contempt. The more conventional Western eye will perhaps think them rather forbidding in their serene detachment, and yet one can parallel their brooding, reserved smiles in many a mediæval Madonna in the great public collections of Europe.

Let us consider them one by one. Fig. 1 is a typical head of the Græco-Buddhist school that flourished in what is now Afghanistan and the Punjab for three or four hundred years after the first century B.C. This Gandhara sculpture, as it is called, is nearly always the first type of Indian art to interest the European inquirer, because it is so similar in technique to the sculpture of the Greeks.

In this particular head, the flowing lines of the hair are definitely reminiscent of Greek practice, while whole figures and groups of figures of this school, though Buddhist in spirit, have the flowing rhythms and natural drapery of the Hellenistic period in the Mediterranean.



FIG. 2. AKIN TO KHMER SCULPTURES FROM SIAM RECENTLY SHOWN IN LONDON: A KHMER HEAD FROM CAMBODIA (c. TENTH CENTURY).

In our issue of September 28 last we illustrated an important collection of Khmer sculpture recently brought from Siam by Mr. H. G. Quaritch Wales, and exhibited at the Hotel Great Central. The Khmer art of Cambodia influenced the Siamese from the ninth to the twelfth century, introducing a full-lipped facial type marked by subtlety of expression.

By Courtesy of Mr. H. G. Quaritch Wales.

One is therefore, when looking at this fine head, following the army of Alexander the Great, who penetrated into these regions, and left behind him, not an empire, but the possibility of further intercourse. The combination of the Orient and the West in this piece is evident to the most casual eye, though it is next to impossible to say just where the one influence begins and the other ends. Has this handsome, sulky Apollo become Buddha? Or has the serene and compassionate teacher turned into a young Greek god?

It is a long way both in mileage and space to Cambodia—Fig. 2. The Khmer racial type is distinctive—the lips rather full, the mouth wide, as also the nose, the face rather square. Again there is an expression of dreamy serenity, but in this instance more kindly. What a change two or three hundred years later, in Fig. 4—an example of the classical age of Siamese sculpture! The Khmer head, with its straight eyebrows and full features, has given way to an oval face with thin smiling lips, straight thin nose, curving eyebrows, and

almond-shaped eyes. The type is more intellectual, more intelligent—and, on the whole, less good-natured. Back now in years, and across the frontiers to Fig. 3—possibly twelfth century—the distinctive Chinese type of amazing subtlety. There is no rule of thumb by which one can distinguish between these various types—or, rather, the obvious differences in the treatment of the hair, to take but one point, are of no importance as compared with the differences in expression and fundamental feeling. One can catalogue little variations in lips and nose and eyes, and still be as far from understanding as the average verger who takes one round a great cathedral and gabbles off the "book of words." In this particular head the beautiful formality of the curves of the eyebrows and nose, and the severe lines of the face, are enlivened—I almost wrote transfigured—by a rather cruel but more sensitive mouth. It is, perhaps, this that gives to the whole composition its powerful, intense expression.

It is scarcely necessary to point out the great decorative quality of these sculptures; it is, however, amusing to notice that many a doubtful Queen Anne or Chippendale chair,

with only one genuine leg and half a back, will fetch more at auction than two or three of these heads.

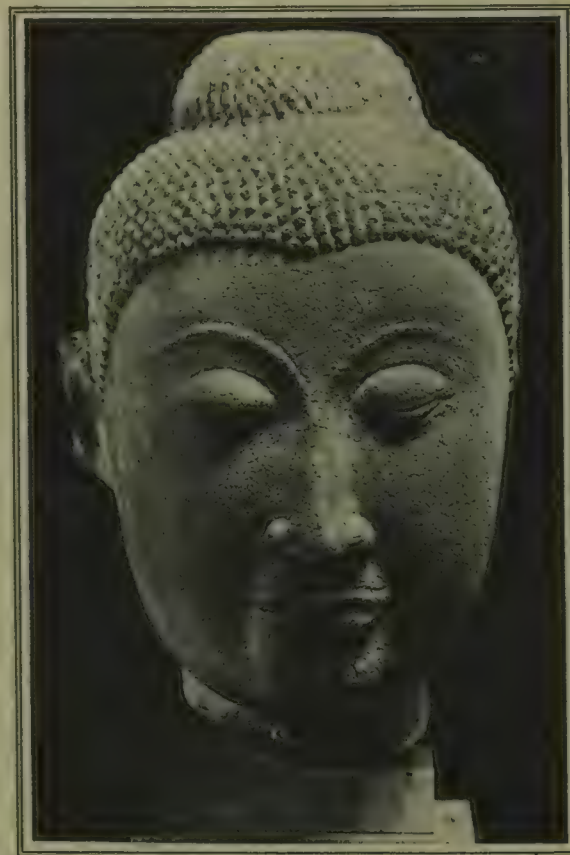


FIG. 4. A CONTRAST TO THE KHMER FACIAL TYPE IN FIG. 2: AN EXAMPLE OF THE "CLASSICAL" AGE (THE THIRTEENTH CENTURY) OF SIAMESE SCULPTURE—A HEAD FOUND AT SUKOTAI.

By Courtesy of Messrs. Spink and Son, Ltd.



# ENGLISH INTERIORS IN ENGLISH ART: AN EXAMPLE SHOWN IN BRUSSELS.

*Lent by the National Gallery, Dublin, to the Exhibition of Retrospective British Art (Eighteenth and Nineteenth Centuries), at the Musée Moderne in Brussels.*



AN 18TH-CENTURY ENGLISH PARALLEL TO 17TH-CENTURY DUTCH GENRE PICTURES OF DOMESTIC INTERIORS:  
 "LADY CONGREVE AND CHILDREN," BY PHILIP REINAGLE (1749 TO 1833).

On the whole, it is not very easy to visualise the aspect of ordinary things in the eighteenth century in England. This is so in spite of careful reconstructions in museums, and a vast output of illustrated books giving details of pictures and furniture of the period. When one thinks of it, one instinctively compares the average eighteenth-century painting with the Dutch *genre* pictures of the previous century. Our own portrait-painters have made us thoroughly familiar with the outward aspect of our ancestors; the seventeenth-century Dutchman has made not only his sitters, but their rooms, live in our memories. The reason for the difference is doubtless that an Englishwoman of quality was not house-proud to the same degree as the good, comfortably contoured citizens of Antwerp or Amsterdam. There are, however, a number of eighteenth-century paintings—notably several by Zoffany—which give us a most vivid glimpse of the interior of a house, and among them is this little-known Reinagle, now on loan at the Exhibition of Retrospective British Art in Brussels. It is obviously a most faithful rendering, not only of the figures, but of every detail in the room. To take the pictures on the walls first, the two at the top facing the spectator would appear to be by Mytens; in the centre is a large canvas which might conceivably be a Reynolds—an early work. The name of the artist is immaterial: what is interesting is that here is a typical room belonging to what is generally known as a "good" family, where the place of honour is given to a portrait in the grand manner—hill, trees, the far horizon, large cannon, and an elegant attitude. We may smile to-day, but it is all very well put together and has great decorative quality. On the right is a smaller picture which might have been painted by Stubbs—or by Reinagle himself; this is on conventional lines—horse, groom, and proud owner to the right. The corresponding picture on the left—merely a companion, painted to the same commission—is unusual. Horse and groom as before, only in reverse—but the proud owner is a woman, standing, rather stiffly, to the left. The portrait over the mantelpiece, seen at a rather sharp angle, appears to be of very good quality; as far as it is possible to judge in such a position, it has all the characteristic touches of Highmore, who is to-day meeting with long-

deferred appreciation in the sale-rooms. The chairs are extraordinarily pleasant, yet quite unpretentious. It will be noticed that, while the back is carved, the legs are straight and plain. The two arms of the chair by the fireplace are of a beautiful design, and the stuff of which the seat is composed is held in place by brass nails. It is as if the family had risen in revolt against the cabriole leg which so dominated the eighteenth century, and had insisted upon a sturdy downrightness. The fireplace is of that charming variety which anyone who has ever lived in Bloomsbury will recognise at once. The bars curve gently outwards, and the grate descends in a V. It is high up from the floor, and there is room on each side for a kettle. It is delightful to look at, burns an enormous amount of coal, and sends nearly all its heat up the chimney. The fender is the usual type—pierced steel, about six inches high, and, like the bars of the grate, gently curving. This curve is paralleled—doubtless unintentionally—on the opposite side of the room by the little side-table. This—like the chairs—has severe, straight legs, and has a very slight bulge in front. It contains a drawer, and is made to open out. Against it leans the owner's rapier, and upon it is his cocked hat. The large Chinese vase beneath is unexpected, until one guesses that there was no room for both hat and vase upon the table. The little boy on his mother's lap is playing with a toy mortar, while the girl facing the spectator has her pet squirrel on her wrist. The group is very cleverly arranged. The squirrel is attracting everyone's attention except that of its young mistress, who is looking at the artist as if waiting for his instructions. It is a happy inspiration, and at once places this picture above the ordinary run of family pieces by giving it a certain spontaneity. Other details that should be noticed are the pair of glass vases (?) over the mantelpiece; the mantelpiece itself, of good proportions; the two oval mirrors with their double candle brackets—most graceful examples these; the curious way in which the curtains are drawn up to their rods beneath a heavy valance; and the centre tripod table. The whole composition, apart from its obvious qualities as a sensitive rendering of domestic happiness, is an eloquent testimony to the quiet good taste which characterised the English house of the time.



# The Way of the World Through Women's Eyes.

By "MILLAMANT."



WITH CRYSTAL NECKLACES AND WREATHS: BRIDESMAIDS IN SIMPLE FROCKS OF SPOTTED NET AND A PAGE IN WHITE SATIN.

The attendants at the recent wedding of Mr. Garnett to Miss Anne Fortescue wore delightfully simple dresses of white spotted muslin, and carried bouquets of vivid red carnations. The fuchsia on the frocks, and the suit of the small page boy are truly Victorian in inspiration.

on the engine, lighting the lamps and the spotlight, all on the steering-wheel, so that they can be worked without lifting the hands. A light push of the foot, and the whole of the car is lubricated whenever necessary by another simple but very practical device.



MODERN YOUTH IN KATE GREENAWAY FASHIONS: CHARMING ATTENDANTS AT THE WEDDING OF MR. WILLIAM MOUNT AND MISS NANCE LLEWELLYN.

Apricot satin bonnets, muffs, and shoes completed the demure little dresses of cream georgette worn by these small bridal attendants. The pages were attired in cream georgette blouses and apricot satin trousers.

Automatic spring-cleaning is also possible on many cars which cleverly clean their own filters, thus saving the driver an unpleasant job. In order to rest the sole of the foot there is a new accelerator in the form of a flat aluminium plate, which is as comfortable as a footstool! The "sunshine" sliding roof is now fitted on practically every car, and is undoubtedly a concession to the feminine love of air without a draught. Even the latest "baby" models have folding heads.

**Car Colours and Caravans.** Olympia seems specially gay this year owing to the unusual colour-schemes of the cars, which, by accident or design, follow the season's fashions. One beautiful limousine is in a "natural kasha" shade, with a thin line of deep wine-purple outlining the chassis. The inside of the car is upholstered entirely in the two shades. Another striking colour-scheme is black with dark bottle-green wheels and upholstery—a shade which is new to the motor world, and will fit in with our winter frocks.

There are no "freak" cars with "beauty-parlours" or "dressing-tables." The Royal car is a proof of the elegance achieved by simplicity. The inside fittings are only the bare necessities, a small leather-covered "companion" at each side being practically the only accessories.

Motor caravanning became almost a national weekend pastime during last summer, and consequently

"Place aux Dames" at Olympia.

The fact that women are no longer regarded as frivolous passengers, but as serious motorists whose convenience must be studied, is evident from the Show at Olympia. Even the large saloons and "double-sixes" have sundry improvements devised for the ease of the woman owner-driver. Several cars have the controls for switching

"VICTORIAN" BRIDESMAIDS AT NOTABLE WEDDINGS.

there are many improvements in the new caravans. Nearly all are fitted with "sunshine" roofs and are collapsible, so that they can be towed safely by a "baby." The chintz-curtained "mullioned" windows are attractive, and collapsible full-length wardrobes and a new patent dressing-table will rejoice the heart of the feminine caravaner. Perhaps the most original invention of the year is the dividing curtain which "zips" into place down each side, so that it is as rigid as a wall. And yet, when not wanted, the curtain rolls into a tiny bundle, and is tucked away in the roof.

"Barking" Likenesses in Pottery.

probably the only woman who carries out from first to last the processes involved in the making of artistic pottery groups. In spite of her youth, her work is already well known in America and in Paris, Berlin, and Vienna. Quite a miniature factory, where Miss Crofts does her own moulding, firing, painting, and glazing, is attached to her home in Ilford. Unlike most pottery, Miss Crofts' models are all "under-glazed"—a technical term which means that the colours are painted beneath the glaze and not over it, so that they are fadeless.

I enjoyed my visit to the Redfern Gallery, where Miss Crofts' latest groups are on view. Her "sitters" are all animals, and many of them are familiar friends from the "Zoo," known to the artist with the intimate knowledge born of real affection. The original group of "Cheetahs and Cubs" was bought by the Victoria and Albert Museum, and the giraffes were shown in the 1928 Academy, and afterwards

in New York. The groups are delightfully natural and alive—and I admired them more than the single figures. There are, however, two notable exceptions, for "Barbara," the late and much-lamented Polar bear from the "Zoo," and "Belinda," the model of a dog, are both extremely successful. The latter, I was assured by a personal friend of the sitter, is a perfect "barking" likeness.

A Fine John Portrait.

Artists often display their genius to its greatest advantage when painting members of their own families. Rembrandt's portrait of his wife as Flora was one of the loveliest of the masterpieces shown in the Dutch Exhibition; Whistler's mother is a classic; and Sir John Lavery's many likenesses of "Hazel," and Gerald Kelly's series of "Janet" are well known. Not long ago Londoners were able to admire Augustus John's portraits of his daughters and sons at a one-man show. This artist is again to be seen at his best at the Paul Guillaume Gallery, where his portrait of "Carlotta," his first wife, is on view. The late Mrs. John is pictured in a charmingly preposterous black hat with a scarlet ostrich-feather peeping over the brim. Another



SPOTTED MUSLIN AND FLOUNCES: BRIDESMAIDS AT THE RECENT WEDDING OF LIEUT.-COMMANDER NOEL FINDLAY AND THE HON. MARY LEGGE.

The Victorian atmosphere was delightfully expressed in these bridesmaids' dresses of white organdie muslin spotted with pink, with which were worn amusing little red velvet coats, red shoes, and wreaths of autumn leaves.

"domestic" John picture on view is a delicious sketch-portrait of "Romilly" John, one of the artist's sons, as a small boy regarding the world with an expression of extreme solemnity.

The Arts and Crafts of Clubwomen.

The Lyceum Club is blessed with versatile members, as they do not restrict their activities to social and intellectual pursuits. An exhibition of arts and crafts by members of the club opened last week at the Gieves Gallery. Miss Margaret Delafield, who is an Associate of the Royal Miniature Society, deserted her habitual sphere, and contributed several effective flower groups. Mrs. Philip Champion de Crespigny, the novelist, showed two charming studies in soft blues and greys, entitled "Grey Willows" and "Low Tide on the Ruan." The portrait of Lady Cowdray wearing a white evening dress and a crimson velvet coat, by Miss Maud Hall Neale, was a notable exhibit; and hand-made leather bags, inlaid with mosaic panels, painted glass, and enamelled goblets also testified to the energy and skill of the Lyceum Club ladies.

New Modes at the New Theatre.

The latest play, "Symphony in Two Flats," affords opportunities of seeing the new modes, as there is a perfect orgy of fashions on the stage. The actresses changed their clothes so

often that one's memory grew somewhat hazy towards the end of the evening! Matrons who have complained of the "youthful" nature of recent modes will admire the imposing long black satin coat, adorned with gold bosses, which Miss Lilian Braithwaite wears over a terra-cotta satin dress. Miss Braithwaite has also a lovely rose-and-gold brocade gown, and I liked the band of brocade which linked the shoulder-straps and hung down over the very low back.

Miss Viola Tree's only evening dress is carried out in deep purple chiffon, covered, except for the "ragged" edges of the skirt, with iridescent sequins; and the frocks worn by Miss Benita Hume include a white and apple-green chiffon, with a basque below the hips.



BEAUTIFUL WEDDING AND BRIDESMAIDS' DRESSES AT THE MARRIAGE OF MR. RAYMOND LORT-PHILLIPS TO MISS VIOLET ST. AUBYN: OYSTER SATIN AND AMBER VELVET IN VENETIAN PERIOD FASHIONS.

Mrs. Raymond Lort-Phillips—formerly Miss Violet St. Aubyn—chose this particularly lovely wedding dress of oyster satin, cut on long Venetian lines, with a train of real Brussels lace falling from her waist. The bridesmaids wore amber velvet, the little girls with puff sleeves of georgette and little flower wreaths. The delightful boy attendants had Venetian period suits of velvet and georgette.



WHO CAN DENY—

# GREAT THINGS COME FROM SCOTLAND!



A Scot—painted by a Scot! Raeburn's 'MacNab' exhibited at the Royal Academy of 1819, was said by Sir Thomas Lawrence to be the finest portrait of a man within his ken. And what intense virility, what stern dignity there is in that fine old face! Firmly upright, his bearing speaks pride in his race, in his inheritance, in his ancestry. In the resplendent uniform of a Lieutenant-Colonel of the Breadalbane Fencibles, he typifies the true Highland Scot, dour, indomitable, proud. Raeburn, in making the very spirit and soul of MacNab blaze out from the canvas, has brought to his own skill, to the personality of his sitter—and to Scotland—a surer immortality!

## WHO SAYS DEWAR'S?

ASK ALWAYS FOR DEWAR'S "WHITE LABEL" SCOTCH WHISKY



## THE WORLD OF MUSIC.

## DELIUS AND BEECHAM.

THE Delius Festival which has been taking place is a worthy tribute to one of the best of our modern English composers. Mr. Delius, who is a Yorkshireman of German descent, was born in 1863. His parents did not hold music in such estimation as we are given to supposing is common to all Germans, or perhaps they lost their traditional respect for it in the mid-Victorian atmosphere of England, but at any rate they refused to allow their son to devote himself to music, and intended him for a business career. However, he managed to leave his home when he was twenty, and went to Florida to plant oranges, and in his leisure to study music. How successful his orange groves were I do not know, but after several years in Florida he succeeded in going to Leipzig, where he entered the Conservatorium as a pupil of Jadassohn and Reinecke, and became acquainted with Grieg, who was living in Leipzig. Since 1890 Mr. Delius has lived in France, and has composed assiduously.

His first published work dates from 1892, but his first public performance took place in 1897, when the fantasia-overture, "Over the Hills and Far Away," was given under Dr. Haym at Elberfeld, when the composer was thirty-three. This is an unusually late age for a musician of any eminence to achieve his first public performance, and Delius's late beginning and delayed pupilage might have had the result of affecting unfavourably the technical powers of the composer. Strangely enough, however, Delius is conspicuous for the complete mastery which he shows over his medium. One never feels, when listening to his compositions, that he has been at any loss to express himself; indeed, if anything, he is too fluent and easy.

Most of his early works were performed in Germany before they were performed in this country, and Delius's introduction as a composer to his native land practically took place in 1908, when Sir Thomas Beecham conducted "Paris: the Song of a Great City," composed in 1899-1900. From 1900 to 1902 Delius was engaged upon two operas, one of which, "A Village Romeo and Juliet," was first performed in Berlin in 1907. This opera was introduced to the British public by Sir Thomas Beecham at Covent

Garden on Feb. 22, 1910, and was revived with greater success at Covent Garden, again by Sir Thomas Beecham, in 1920. Delius's reputation has grown slowly but surely, and he is to-day accepted by all musicians and critics as one of the most eminent of living English composers. The present festival will make his music much more widely known, and will give us an opportunity of estimating the importance of his work. The writer of the programme note to the first concert of the festival says:

Thirty years ago musicians decried Delius because his technique seemed strange and revolutionary to them, and therefore reprehensible: to-day there are those who find it old-fashioned. Each generation has missed the significance of his message in preoccupation with the means by which it is conveyed.

There is some truth in this statement. Debussy composed his first works for orchestra between 1884 and 1887, although the "Prélude à l'Après-Midi d'un Faune" was not written until 1894, and his three Nocturnes for orchestra in 1897-99. One has to remember that it took many years for the musical public to become accustomed to Debussy's new "atmospheric" music, which seemed to be wholly original and so startlingly novel that to many musical people it was, and remained, incomprehensible. Yet Debussy was not wholly new; no artist ever is, however original he may be. Debussy is a development of, and at the same time a departure from, Wagner, the Wagner of the "Lohengrin" Prelude, of "Parsifal," and of "Tristan und Isolde." He also was influenced by Russian composers. Delius's admirers never mention Debussy when writing about Delius, but it is difficult to believe that Delius was not to some extent influenced by Debussy, although he, too, develops from Wagner, and, indeed, is far more Wagnerian than Debussy. It is this fact which explains why he did not strike the public at first hearing as being so startlingly original as Debussy. Debussy was not an erotic or emotional composer as Wagner was, and as Delius in a sense is. He was much more classic and objective, and his descriptive music has an appeal which is associated more with the visual sense than with the sentimental affections.

When Delius writes descriptive orchestral pieces such as "In a Summer Garden," "On Hearing the First Cuckoo," etc., etc., it is the human feelings experienced in such surroundings or on such occasions

that he is expressing in his music, which is always a complex web of sentiments mostly of a reflective, slightly melancholy nature. Debussy, on the other hand, gives us the physical sensations appropriate to the conditions which he is depicting—as, for example, in "L'Après-Midi d'un Faune," where we are made to feel the heat of afternoon, and the physical languor induced by it. Both composers are limited in their range, but Delius has attempted the expression of human emotions, which Debussy for the most part successfully ignored.

One of Delius's most attractive works is "Sea Drift," a setting of part of Walt Whitman's poem for baritone solo, chorus and orchestra, composed in 1903, and first performed at Essen in 1906. This is a remarkably successful example of the setting of a poem which does no damage to the work of the poet, and at the same time justifies itself as a musical composition. It shares with Elgar's "Dream of Gerontius," which is on a still larger scale, the honour of being one of the two most successful works of the kind in modern English music. It is a composition as full of sentiment as the poem, and equally felicitous in its flexibility and variety of rhythm. As an example of Delius's astonishing command of the technique of his art, it is alone remarkable, but it has a familiarity and a humanity which are not to be found in the more original music of Debussy.

It must be admitted, however, that in bulk Delius's music makes an impression of monotony. A certain wistfulness, and an atmosphere of peaceful resignation and nostalgia pervade all his works. One often feels that they are the expressions of a mood, and that, like a mood, they have no obvious beginning or end, but vaguely begin and vaguely stop. This gives an appearance of structurelessness and formlessness to a great deal of his work. It results in many of his compositions failing to hold one's attention. One listens at first with interest, and one is rewarded by pages of lovely harmony to which one surrenders oneself in enjoyment. But presently this surrender becomes over-prolonged; one begins to become cloyed with the monotony of this beauty; and at last one longs for it to come to a conclusion. The final impression is therefore the least favourable of all, which is very unfortunate, and this has resulted in a lack of any great enthusiasm for Delius's music on the part of the public.

[Continued overleaf.]



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[Continued.]

This music also requires very sensitive handling, as its bloom and atmosphere can be easily destroyed by an insensible conductor. It is fortunate for Mr. Delius that he has had such an enthusiastic admirer in Sir Thomas Beecham, who possesses the lightness of touch and the fineness of sensibility to do justice to his music in performance. That is why the present Delius Festival is of such great value. It shows the public what beauties there are in Delius, and it gives authoritative interpretations of his works. It is one more of the series of good services rendered by Sir Thomas Beecham to the cause of English music.—W. J. TURNER.

## THE PLAYHOUSES.

### "SYMPHONY IN TWO FLATS." AT THE NEW.

THE weak point in Mr. Ivor Novello's new comedy is the lack of any real contact between the tenants of the flat above and those of the flat below, who never meet save at the estate-agent's office in the opening scene. The playwright, in fact, instead of inventing a single scheme in which the two sets of flat-dwellers might take their parts, supplies a couple of plots which are never allowed to dovetail. The two flats are there; but there is no symphony. If, however, the play hardly justifies its punning title, it certainly furnishes considerable, if at times rather facile, entertainment. In the flat above lives a young musician who is composing a symphony, and is in love with his beautiful young wife. We see him composing his masterpiece, losing apparently his wife's love, stricken with incipient blindness, and failing to get his composition accepted; and, of course, in the end we witness a happy conclusion to all the precedent heartbreak. In the flat below, Miss Lilian Braithwaite figures as a scheming but delightful widow; while Miss Viola Tree and Miss Ann Trevor appear as a couple of rebellious daughters, the one an ungifted amateur, the other a minx. As the artist who talks more wittily than she paints, Miss Tree is seen at her very best; and the love-scene in which an elderly admirer offers his devotion to the widow, despite the ingenious intervention of her younger daughter, is delightfully played by Mr. Ben Webster, Miss Braithwaite, and Miss Trevor. Mr. Novello as actor is not less successful than Mr. Novello as author. He as the composer, and Miss Benita Hume as the composer's wife, make the drama of the flat above as appealing as the comedy of the flat below.

### "HEAT WAVE." AT THE ST. JAMES'S.

In "Heat Wave," the new "show" at the St. James's, Miss Phyllis Neilson-Terry has a part rather similar to that which her aunt, Miss Marion Terry, played at this same theatre in Mr. Oscar Wilde's so-called domestic comedy, "Lady Windermere's Fan." She assumes the rôle of a woman who interrupts a nocturnal meeting between a man of no reputation and his more or less innocent victim in order to save the latter's honour. Apart from this superficial resemblance and from the fact that both plays, embroidery excluded, must be put in the category of drawing-room melodrama, they have very little in common. Mr. Roland Pertwee's work, indeed, belongs to that class of plays, rather popular in recent years, which depicts the Englishman translated to tropical climes as indulging in those relaxations of copious drinking and promiscuous love-making to which he is supposed to be addicted when, for the time being, he lays down "the white man's burden." The hero is a Malay planter, unpopular with men and too popular with women, who meets his fate when he finds himself beloved both by the sister and by the wife of one of his neighbours. Since at this crisis he behaves as the *preux chevalier*, discouraging the advances of the one woman, and caring so much for the other that he runs the risk of being shot dead by her jealous husband, he finds himself at curtain-fall a Benedick, but also something of a hero. "Heat Wave," indeed, is quite the best piece of its kind which has been staged at the St. James's since Sir Gerald du Maurier produced "Interference" there. And Mr. Herbert Marshall, who played the lady-killer with such distinction in the earlier play, is very well worth watching in the workman-like drama which Mr. Pertwee has constructed from a story written by Miss Denise Robins.

### "THE RISING SUN." AT THE KINGSWAY.

Herman Heijermans's play, the new piece at the Kingsway Theatre, begins as a charming comedy, the scene of which is laid in a little Dutch general shop, and ends, more or less in Ibsen's manner, in tragic and very moving passages of confession and atonement. It tells how Sonia, daughter of a good-hearted shopkeeper, Matthew Strong, who is being ruined by having to compete with some neighbouring stores called "The Rising Sun," thinks to redeem the fortunes of her father by upsetting a lamp in the empty shop and thus enabling him to secure the insurance money for the fire. Unfortunately, some calico and turpentine blaze so furiously that a general conflagration results, in the course of which the lodger's little invalid daughter in the bedroom above is burnt to death. Even so, Sonia is exonerated in the judicial inquiry which follows, and Matthew might have escaped from bankruptcy. Their consciences, however, forbid them to take this easy way; and the play concludes with their voluntary surrender to justice. Miss Angela Baddeley plays Sonia with genuine intensity; Mr. Frank Cellier gives a strong and well-balanced performance as the shopkeeper; and Miss Sybil Arundale supplies some admirable comedy as the shopkeeper's wife. Heijermans's play, deftly translated by Miss Christopher St. John, is, indeed, very well worth seeing.

Even now the very important work of the Royal Dental Hospital of London, 32, Leicester Square, is little known to the general public, despite the fact that on Nov. 1 it will have been in existence for seventy-one years, during which its activities have extended enormously. Last year the out-patient attendances were 57,813. The hospital is beautifully equipped, and, amongst others, possesses a wonderful department for children. Here miracles of modern dentistry are performed. The small patients come with mouths and teeth so deformed that speech is almost inarticulate. After weeks and weeks of steady labour, the mouth is altered, the teeth are brought into line, and the child is handed over to an elocutionist and taught how to speak. Such work is national. This year the hospital is faced with the absolute necessity of installing an in-patients department, because its work does not only consist of extractions and conserving the teeth—there are obscure diseases of the mouth, when the case must be under daily observation. Also, there are operations for which patients must go to bed for proper treatment and after-care—and so beds must be provided. This will cost an extra £2000 a year. Everyone should appreciate the work of the Royal Dental Hospital, because if, by its efforts, a cure for that deadly disease pyorrhea is discovered, all the nation will benefit. Any donation will be gratefully received by the Appeal Secretary.



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The secret lies simply in the fact that the cabinet-maker of a hundred and more years ago had his heart in his job. No pains were too great, no labour too hard, and—most important of all—time was of small account as long as the product of his skill was perfect of its kind. His wages were very small, but his wants were very few; his standard of living would be repudiated with horror—and rightly so—by any self-respecting workman to-day. Fine chairs of this sort were then, in a way, the happy result of a tradition which economic conditions made possible. That is why anything that has survived the vicissitudes of the intervening years is valued so highly by the market.

The rise in values of the past two or three decades is so familiar to anyone who ever opens a daily paper that specific examples would be superfluous. It is of more interest to point out what is likely to happen to market prices in the course of the next few years. There are two main facts which seem to be fundamental. The first is the prosperity of the United States of America. The second is the tremendous general increase in public appreciation of *quality* as distinct from mere age.

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## THE ART OF DINING.

SUGGESTIONS FOR AUTUMN MENUS.

By Jessie J. Williams, M.C.A.

"If there is a pure and elevated pleasure in this world, it is that of roast pheasant and bread sauce," wrote Sydney Smith; and how Charles Lamb, on the other hand, could find it in his heart to speak of this bird as "a poor fowl dressed in fine feathers," is hard to understand. Possibly his cook had not been in the best of moods, and had omitted to put that small piece of juicy beefsteak inside the body of the bird, and to tie a slice of fat bacon over its breast before roasting that makes all the difference to its moist good flavour when finished.

The cock-bird is considered the best for roasting, and his age may be judged by his spurs, which, in a young bird, will be short and blunt. As to the manner of roasting—let the oven be moderately brisk, and baste the bird frequently, allowing about thirty-five minutes for a small young bird, and forty-five minutes or longer for an older one. Pheasant, like partridge and grouse, has greater affinity with salad than with vegetables, but it must be the right kind of salad. Discard heavy tomato and beetroot varieties, and give preference to one that has crisp lettuce as a foundation. After preparing and breaking it into convenient pieces, sprinkle the lettuce with finely-chopped tarragon or the crisp white part of celery. Add a dressing of vinegar, oil, pepper, and salt, and you have an ideal salad.

In the opinion of many, venison is considered a luxury. Mr. Bounderby, it will be remembered, condemned "turtle and venison, with a gold spoon," as being the height of extravagance. But, while the haunch is the one joint of perhaps exaggerated value, other parts of the animal are most moderate in price. Cutlets may be cut from the neck, and are delicious cooked in the following way. Let the cutlets be trimmed, without removing the fat, and fried a light brown on each

side, in a little hot fat. Then put them into a casserole with a small quantity of sliced onion and a similar amount of sliced carrot. Add a sprig of thyme, a little pepper, two tablespoonfuls of red-currant jelly, and half a pint of good gravy. Cover the casserole, first, with a sheet of greased paper, and then with the lid, and cook in a moderate oven until



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tender. Season to taste with salt, pepper, and a squeeze of lemon juice, and send to table in the casserole in which the cutlets have cooked. With the accompaniment of stewed mushrooms and jacket potatoes,

these make a welcome course on an autumn day. Never follow the service of game by that of a heavy sweet. An omelette *soufflé* is very suitable. Here is one in quantities sufficient for two or three people. Take three eggs, one and a half ounces of sugar, the grated rind of half a lemon, and a little jam. Separate the eggs and put the yolks into a basin with the sugar and lemon rind; mix them with a wooden spoon until creamy. To the whites add a pinch of salt, and whip them to a stiff froth; fold them lightly to the yolks. Pour the mixture into a well-greased omelette pan, and put this into a brisk oven for seven to ten minutes. When firm, turn the omelette out on to a sugared paper, spread a spoonful of warmed jam in the centre, and serve quickly.

Fruit fools are other suitable sweets, and it is possible to make excellent ones with bottled fruit. Stew half a pound of the fruit with some of the juice, and sugar to taste, and, when tender, rub them through a sieve. With the *purée* that results, mix an equal amount of cream, or cream and custard mixed, and serve in individual glasses, with biscuits or tiny, freshly-baked rolls.

So endless is the possibility of the savoury that one wonders at not finding it at the close of every dinner, no matter how simple and homelike. Smallness and neatness, combined with piquancy of flavour, must be its characteristics, and the remains of cooked kipper or haddock make an excellent savoury when treated as follows. Remove all skin and bones from the fish, and break it into small flakes. Melt a piece of butter about the size of a walnut in a stewpan, and to it add three table-spoonsful of milk. Stir two well-beaten eggs into the mixture, continuing to stir over the fire until the eggs begin to thicken. Draw the pan to the side of the stove, and to the contents add three table-spoonsful of the flaked fish, a table-spoonful of anchovy essence, and a little cayenne. Make the mixture very hot, and serve it on neat squares of hot toast.



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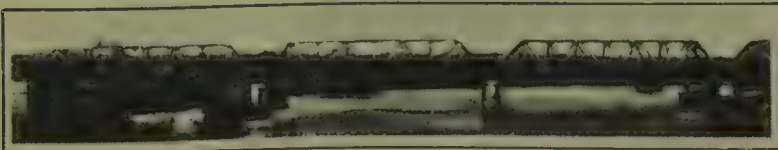
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# THE CHRONICLE OF THE CAR.

By JOHN PRIOLEAU.

## PRACTICAL NOVELTIES AT THE SHOW.

### THE ACÉDÈS "MAGNA."

ALTHOUGH there is nothing (in the old term) "revolutionary" about the majority of the new cars seen at the Show, most of them have impressed me by their detail work. I never remember seeing at any previous Motor Show so many sensible developments and modifications. Real improvement in the right direction is to be found in the cheapest and the dearest cars. The new things I liked best were these. The twin-top gear-box, which, one would imagine from the way it has caught on during the past twelve months, will probably be found in most of the cars the year after next. It is one of the few motoring novelties which has proved an instantaneous success. Anyone who has driven a car with that delightful noiseless, rather high-gear third, with its finger-light change, would never willingly go back to the old kind.

Another thing I am very glad to see is the wide adoption of steering-wheel control for lamp switches and horns. The control lever of the engine and its accessories should be found at this point, where they are under the fingertips of the driver. Apart from both the convenience and the neatness of it, it is certainly a factor of safety.

### Dealing with Engine Fumes.

Several of the new engines are fitted with one or another device for keeping away the engine fumes from the interior of the closed bodywork. This is an innovation that should have been given to us

out on trial a new Acédès "Magna." This is in several ways an entirely new departure for the A.C. factory. To begin with, it is no longer one of the lightest cars made, the Sedan or Sportsman's coupé which was

back panel. The rear window goes down to the top of the squab, and allows you to reverse in safety and comfort, which is an arrangement much to be desired.

### Engine Details.

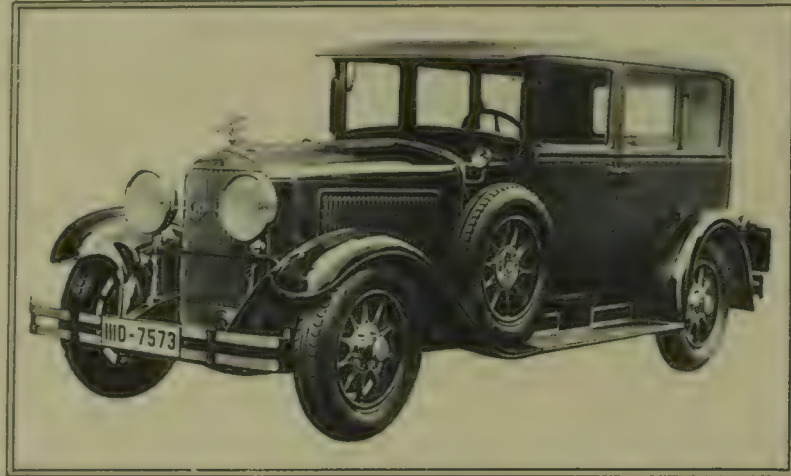
In the engine details, the most useful improvement is the fitting of a very simple shutter for admitting hot or cooled air into the carburetter according to the needs of the day. With this shutter admitting hot air, a quick get-away after the first start in the morning is valuable, and in warm weather this can be changed over to the cooled admission by pressing a lever on the dash. The magneto has now been displaced by coil and battery ignition, the brakes have been considerably improved (they are of the hydraulic type), and a new type of steering has been fitted. The side brake is remarkably powerful, very nearly the equal of the foot-applied four-wheel set.

### Gravity Chassis Lubrication.

Perhaps the most interesting novelty is the gravity-fitted chassis lubrication. An oil-reservoir is fitted on the forward side of the dash, and from it oil is laid to the different points through flexible piping. No mechanism is connected with it, and all that is required is to keep the tank filled. If this proves successful in the hands of the owner-driver, it should score heavily over other systems on the grounds of simplicity alone. The engine

dimensions remain the same as before, 65 by 100, and the general design is unchanged. A mile a minute is claimed for this car, and I understand that, in spite of the extra six or seven hundredweight, the performance has not been affected so far as maximum speed is concerned. I had no chance to try for that sixty miles an hour on account of the extreme slipperiness of the roads on the day of my trial, but I certainly could detect no falling-off in the pick-up and acceleration. These were remarkably good; the new type of carburetter, which has a pump-feed, displaying no signs of a flat spot in any period of its range. The engine runs quietly and exceptionally smoothly, a valuable quality which is due largely to the adoption of a vibration damper incorporated in the fly-wheel.

The equipment is a very full one, including a thermometer, an ingenious petrol gauge, and a dial for showing the condition of the battery. The controls are now carried above the steering-wheel, and you have under the fingers of one's hand throttle and ignition levers, the dimming switch, and the electric-horn button. Altogether, a very well-thought-out car, the price of which is £475.



THE HORCH "STRAIGHT EIGHT" PULLMAN LIMOUSINE PRICED AT £950: A CAR EXHIBITED ON STAND. 24 IN THE MOTOR SHOW AT OLYMPIA.

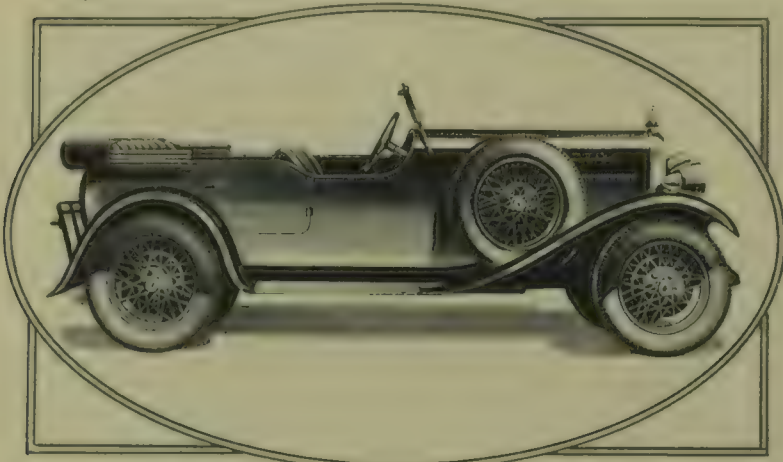
The sole concessionaires for Horch cars in the British Isles are Messrs. Johnson Neal, Ltd., 327-9, Harrow Road, London, W.9. The R.A.C. rating of the two "straight eight" models shown at Olympia is 26.4 h.p. The chassis may be obtained with a wide selection of bodies, including a four-five-seater *de luxe* cabriolet; a four-five-seater six-light four-door saloon; a four-seater sports cabriolet; a six-seven-seater six-light four-door Pullman cabriolet; a six-seven-seater six-light four-door Pullman limousine; and a six-seven-seater open touring body. The closed cars are fitted with sun visors and Kinon unsplinterable glass throughout. The chassis prices are £675 (short wheel-base) and £710 (long wheel-base), whilst complete cars sell from £840.

sent to me for trial now weighing nearly 24 cwt. The wheel-base has been increased to 9 ft. 11 in., the familiar quarter-elliptic springs have been changed for semi-elliptic, the radiator is higher and larger, and wire wheels are fitted instead of the familiar discs.

### Roominess and Comfort.

There are improvements to which I shall refer presently, but the main impression made on me when I drove the car was one of remarkable comfort and roominess. The rear compartment, with its two wells sunk on either side of the propeller-shaft, is much the same as that of any other sportsman's coupé, which means that it is comfortable enough for one full-grown person and rather cramped for two, but the driver's compart-

ment could hardly be improved. There is really an astonishing amount of room in it, not only lengthways, but sideways, which, to my mind, is of at least equal importance. Driving, or being driven, one might imagine that one is in a really big car with a wheel-base at least a foot or more longer, and a very wide track. It does not matter how thick one's overcoat may be, or however many rugs one chooses to tuck round one's self, there is still any amount of room for spreading one's self in absolute comfort. The car does not look specially big, and it is certainly not too large for the wheel-base, and it is only when you are inside that you notice how really commodious it is. The lighting is excellent, owing to the remarkable size of the windows, the back ones of which extend almost to the



ON THE SILVER EAGLE SPORTS CHASSIS: THE ALVIS SILVER EAGLE SPORTS FOUR-SEATER.

years ago, as soon as the saloon came into fashion. Until now it has been only occasionally that one drove any length of time in a saloon without noticing some fumes.

### Flexible Bodies and a Glass Roof.

I am glad to see the introduction of the flexible panelled coachwork, about which there was a mild storm raised last week, when it was announced that the Weymann body was declining in popularity. I do not believe that this type of body will ever fall out of favour unless something which does the same thing for you, only better, is produced; but there is no doubt that a good many people would prefer to have cellulosed bodywork than the admittedly dull fabric finish. Lastly, I was really intrigued by the car which had its sliding roof made of unsplinterable glass. This seems to me to have great possibilities. On a winter's day of sunshine I imagine it would be just about the warmest closed car in the world, being in the nature of a travelling conservatory. At all times, it should improve a closed car a hundred per cent.

### The Acédès "Magna."

It was an odd but gratifying coincidence that immediately after I had expressed my hope a week or two ago that bodywork would be roomier this year than before, I should have been asked to take



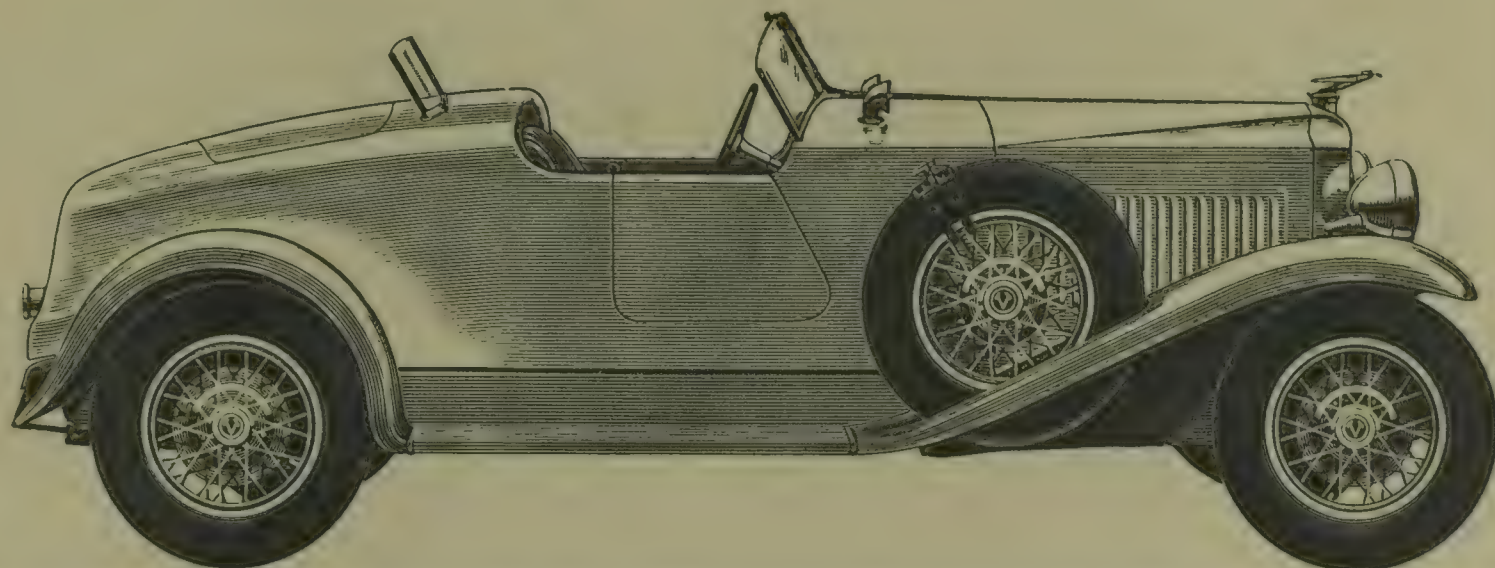
IN PICTURESQUE SURROUNDINGS: AN ECCLES MOTOR CARAVAN, A POPULAR TYPE OF HOLIDAY VEHICLE.





**VAUXHALL**

THE 1930 HURLINGHAM TWO-SEATER £650



*Its extraordinary HIGH-AVERAGE-SPEED wipes out distance . . . . . yet leaves you unfatigued at the end of the journey*

**N**EW high standards in motor car beauty are set up by the new Vauxhall models . . .

. . . See them—the racy Hurlingham two-seater expressing the verve of youth—the Kingston Coupé with its dashing trim elegance—the luxurious Westminster Limousine—the beautiful new Richmond Saloon at £530.

Try their deep, restful seats . . . Test their performance on the road . . . Starting—a touch moves the gears! . . . Steering—one finger does it! . . . Go! 40—50—60—UP! Stop! And it's done in just the span of a moment—smooth as silk—with the famous Vauxhall brakes.

Significant mechanical improvements have still further enhanced in the 1930 Vauxhall that flashing performance, that comfort, that high average speed for which Vauxhall cars have long been famous.

Hydraulic shock absorbers—rubber engine mounting—a still more rigid frame—longer, softer springs which do not sacrifice the Vauxhall's well-known security in rounding bends at speed. These

are the developments that make possible in the 1930 cars an even higher speed—than ever before—with greater comfort!

Other notable new features are: "One-shot" lubrication that oils all the chassis by one thrust of the plunger; a petrol pump; dipping headlights operated from the steering wheel; chromium plating on all bright parts.

And the Vauxhall is made of 97% British material, by British workmen, at Luton, Bedfordshire. Prices range from £495 for the Princeton Tourer to £695 for the 7-passenger Westminster Limousine.

But telling you is not enough. We want you to discover *for yourself* the new Vauxhall's beauty, comfort, brilliant performance . . . The nearest Vauxhall dealer will let you have a car to drive—without obligation. Give this car the most severe trial you know and then *judge for yourself!* Or write for full particulars to Vauxhall Sales Department, General Motors Limited, The Hyde, Hendon, London, N.W.9.





## MARINE CARAVANNING.—LIV.

By COMMANDER G. C. E. HAMPTON.

THOUGH I am not an advocate of the high-speed motor-cruiser for use in this country, I am not antagonistic towards fast boats. They have uses widely separated from those of "floating homes," and many that are unconnected with racing. That racing is essential for their development, however, is, of course, obvious, but it should be looked upon as a subsidiary rather than the main cause of their existence. Speed, in these days, is of no value unless it can be put to practical use, and before this can be done in the case of boats, it must be obtained economically with the lowest power possible. As the pioneer of the small motor-car engine, this country has demonstrated that it realises this fact on land, and there is every indication that it will repeat history afloat. I feel sure that the existing demand for fast boats would be greater if all owners handled their boats with due consideration for others.

When all owners of fast boats are "sea gentlemen," they will demand boats that are "ladies" and that make little wash and have quiet engines. Now a boat that makes an excessive wash cannot have an efficient hull, and this is where racing helps. Few who have seen *Miss England*, for example, could have failed to note the small water disturbance she creates when at full speed. This fact is intimately connected with the wonderful speed she attains with approximately half the power employed by the rivals she defeated. An average of 92.8 m.p.h. (80½ knots) over six runs of the measured mile, and a speed on the straight of 93.5 m.p.h. (81 knots) are performances to be proud of, but the fact that she also holds the world's lap record is of greater importance, for it proves

her ability to take corners at high speed in safety, and that she is, therefore, seaworthy. To attain these speeds is a triumph for her British designer and the British Power Boat Company, who designed and built her.

I understand that this firm intend to specialise solely in the design and construction of fast boats. They have already proved their ability along these

tours, either round the coasts or through the inland waterways of Europe. She is 23 ft. long, with a draught of 1 ft. 10 in., and has a speed of 33 m.p.h. (28.6 knots) on a petrol consumption of six gallons per hour. A 135-h.p. Scripps engine is installed right aft, which drives forward to a gear-box and thence back to the propeller. Forward of the engine, on the port side, is a lavatory and toilet-room, and on the

starboard side a small passage forming a galley and pantry that leads to the cabin. This is a well-fitted compartment containing two berths, a writing-table, provision locker, glass-rack, and clothes locker—in fact, everything requisite for touring in comfort. Forward of the cabin is an open cockpit to seat three persons, including the pilot.

If the British Power Boat Company had not proved, by their production of another boat, what can be done with a 9-h.p. engine, I should be content with the 135-h.p. of the first one, but they have whetted my appetite. In the second boat, which is 16 ft. long, they have fitted a 9-h.p. Riley Sports engine, which gives her the same speed as her larger sister. This makes me wonder whether two such engines would not be ideal in the larger boat, or perhaps even one for those who study fuel consumption and are content with reduced speed. I feel sure the firm would supply a model with this power if they were asked, for they have proved with *Miss England* and their 5½-litre boats, to mention only two types, that they are past-masters at producing speed

with the minimum of power. I look to this firm not only to gain and hold all speed records on water for this country, but also to become the universal fashion-mongers for fast vessels of all descriptions. They tell me that Messrs. Pass and Joyce, the famous London motor-car firm, have been appointed their selling agents throughout the world.

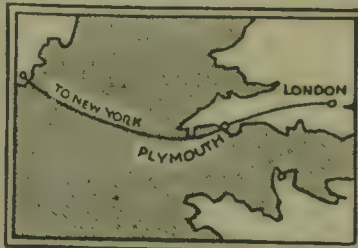


THE NEW 23-FT. CABIN TOURER DESIGNED AND BUILT BY THE BRITISH POWER BOAT CO. OF HYTHE, SOUTHAMPTON

This vessel is the outcome of knowledge gained from "Miss England," and marks an advance in fast-boat construction.

lines, and at the recent Shipping Exhibition showed two craft that do them justice. They called one a "Junior Express Cabin Cruiser," which to my mind in no way describes her, for she is not "Junior" to anything. She belongs to a totally new class of boat that takes my fancy. I should call her an "Express Cabin Tourer," for she appears ideal for long-distance

Further  
by land  
but—



shorter  
by sea

You cannot go all the way to New York by land, but the further you do, the shorter your sea journey. A mile a minute in a boat express saves a journey down Channel, and often, also, a crossing to a Continental port en route.

**Travel "via Plymouth."**  
The route that cuts off the corner.

French Line ships have all the gaiety, exotic luxury and atmosphere of Paris itself, and a wonderful cuisine and cellars such as are seldom found anywhere outside France.

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IN WELL UNDER 6 DAYS. WEEKLY SERVICE.  
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20, Cockspur St., London, S.W. 1, and all leading Travel Agents.

**French Line**

The Blue Riband of Motoring!

## THE DEWAR TROPHY

won for the second time using  
Wakefield CASTROL!

This coveted distinction has been awarded by the Royal Automobile Club for the most meritorious performance of 1929 in R.A.C. Official Trials for the

**INVICTA 30,000 MILES TRIAL**

in which Misses Violette and Evelyn Cordery drove a 4½ litre INVICTA Car for 30,000 miles at 61.57 m.p.h.

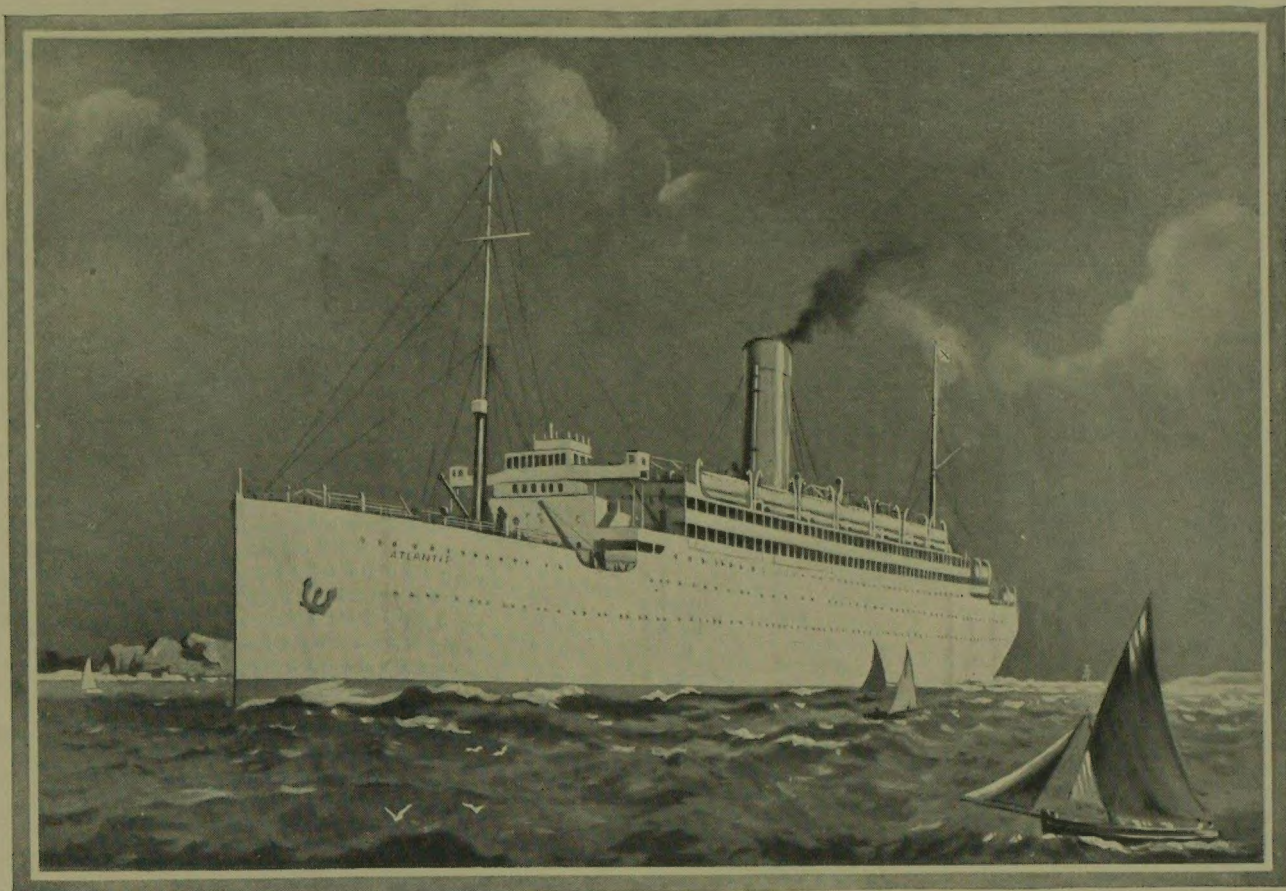
The engine was not decarbonised throughout the run and the consumption averaged 894 m.p.g. of

**WAKEFIELD CASTROL XXL**

Another justification of the proud claim that CASTROL—just as you can buy—is in every way the world's finest lubricant!

In so far as this advertisement refers to R.A.C. Official Trials, it is approved by the R.A.C.  
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WORLD SOLELY DEVOTED TO  
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## NEW TRAVELS IN THE TRACK OF MARCO POLO.

(Continued from Page 718.)

the south of the Takla-Makan; Turfan, Kuchar, Aksu, and Maralbashi on the north. Chinese Turkistan enjoys a considerable measure of independence. The Governor-General, residing at Urumchi, is a strong man who knows how to rule, and Sinkiang is at present probably the quietest and most peaceful province of China. In January 1928 we started for our first desert journey in the Takla-Makan. Only in the winter months is it possible to travel in the desert, as even the camels cannot stand the heat from April to October. In winter the traveller can easily take ice with him, but already in March the weather is so warm that ice would melt, and then water has to be carried in iron water-tanks.

After moving through a belt of luxuriant Toghrak jungle and reed-beds, we reached the Jallap-kum, part of the Takla-Makan Desert. The dunes rose rapidly to over two hundred feet, and we had not yet become accustomed to long tramps in soft sand. After we had surmounted a great ridge of sand stretching from east to west, the height of the individual dunes decreased, and on bare patches of ground between them some reed and other plants showed themselves frequently. A most impressive sight was that of the large forests of dead poplar trees, which girdle the whole desert, and clearly prove that, centuries ago, the climate of Chinese Turkistan was considerably different from what it is now.

Our first and important discoveries were made at a place not very far from the oases of Pailma. For days we had been crossing the enormous sea of sand without having succeeded in finding one of these old settlements, abandoned by its former inhabitants centuries ago, but one evening we stood on the site of what had once been a Buddhist temple. Excavations brought to light some reliefs (see illustration on page 718) which are interesting inasmuch as similar designs have hitherto remained unknown in Central Asia.

The oases of Khotan and its flourishing town looked like a big park with fertile fields and orchards. The Khotanese peasantry have a love for fine avenues to line the roads. Every bit of ground is cultivated, and the growth of fruit-trees is so plentiful that only rarely could the eye of the passing traveller catch sight of the cultivators and their mud-built houses, scattered in small hamlets. The town, with a seemingly endless row of small shops in the Bazaar street, gave one an idea of the agricultural wealth and the busy production

of this neighbourhood. Not less was the industrial importance of Khotan brought home to me by the constant succession of caravans, made up mostly of droves of sturdy donkeys, carrying silk, cotton, felts, and other manufactured goods southwards and westwards. Many of these industries, such as carpet-weaving, jade-cutting, silkworm-breeding, and paper-making, are of centuries-old origin, and have made the place famous all over China.

Some further journeys into the desert proved very successful. Not only was it possible to study at close quarters the geological conditions, but we were further successful in discovering some unknown sites in the desert: dwelling places, ruined temples of Buddhist origin, with reliefs and paintings resembling the famous Gandhara art, and dating from the second to the seventh century A.D. Excavation at the Rawak Stupa brought to light a great number of statues of remarkably fine modelling, but unfortunately our time

was limited, owing to the much advanced spring with its enormous sandstorms, the "booran," as they call them. At the beginning of April the temperature prevailing in the desert compelled us to return to the oases. A short stay with the Kirghiz nomads in the Kun-lun Mountains concluded my visit to this little known region, and at the beginning of 1929 I reached Europe by way of Russian Turkistan and Moscow, arriving in Switzerland just two years after my departure.

## IGNIS FATUUS.

Bogoljubow continues to chase his will-o'-the-wisp, striving to catch and hold the Gambit-pawn, but leaves Wiesbaden empty-handed. We do not know at the time of writing whether he has found at Heidelberg a net of closer mesh, or charted more quags in the Queen's Gambit to deter humbler marsh-wanderers. In the seventh game of the match, given below, we see him again try to take advantage of White's KB abandoning the line fr-c4 for the "fianchetto" on the long diagonal.

(Queen's Gambit—Deferred Acceptance.)

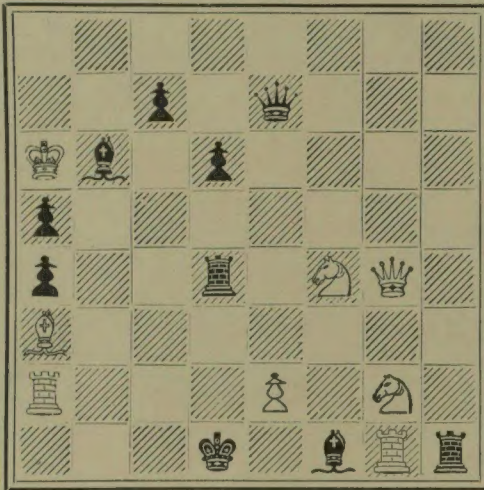
WHITE (Alekhin.)	BLACK (Bogoljubow.)	WHITE (Alekhin.)	BLACK (Bogoljubow.)
1. P Q4	Kt KB3	19. KR1, QK5ch.	19. RK5
2. P Q B4	PKKt3	20. PB6	R X B
3. PKKt3	PB3	21. QKKt5	R X Pch
4. BKt2	PQ4	22. Q X R	P X P
5. Kt KB3	BKt2	23. QRQr	KR1
6. Castles	Castles	24. KR1	BR3
7. Kt B3	P X P	25. QO6	BKt2
He leaps the first ditch.		26. QK7	QK4
8. Kt K5	BK3	27. Q X KtP	PB4
"What I have I'll hold."—		28. QKKr	QB3
but this method, besides affording		29. QB3	QB6
the enemy a point of attack at		30. Q X P	Kt B1
c5, obstructs his own KP, a dis-		Black's last few moves aimed	
advantage made manifest in the		at exchanging Queens, but White	
variation at move 18.		chooses his own square for this.	
9. PK4	QKtQ2	31. BB2	QB3ch
10. PB4	QKt3	32. RB3	QKKt3
Hoping, while White attacks		33. Q X Q	RP X Q
c4, to obtain a compensating		If BP X Q; 34. R X Rch, B X R;	
threat to d4.		35. RK8.	
11. PB5	P X P	34. B X P!	KKt1
12. P X P	BQ4	35. B X Pch!	
13. Kt X B	P X Kt	Black resigns, because if 35.	
14. Kt X Kt	Kt X Kt	R X B; 36. RK8ch is un-	
15. B X P	QRQr	answerable. "Rain drifts through	
Q X Pch leaves White with		the darkness; . . . the deep, black	
two Bishops and a positional		ooze . . ."	
advantage; B X Pch is possibly			
better, but leaves the K's wing			
open. The text-move prevents			
16. B X QBP, because of B X Pch			
and QB3ch, and furthers the plan			
behind move 10.			
16. BK3	Q X KtP		
17. B X QBP	Kt Kt3		
18. BKt3	R X P		
Now the self-obstruction at			
move 8 prevents Black from play-			
ing 18. — B X P; 19. B X B,			
Q X Bch; 20. Q X Q, R X Q; 21.			
RRK1, RQ2; 22. RK5, which			
leaves him no firm ground on			

## CHESS.

CONDUCTED BY ERNEST IRVING.

TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

PROBLEM No. 4058. BY (NORRIS EASTER, BANSTEAD.)  
BLACK (10 pieces).



WHITE (8 pieces).

[In Forsyth Notation: 8: 2prq3; Kb1p4; p7; p2r1sq1r; B7; R3p1sr; 3k1b1rr.]

White to play and mate in two moves.



## Prevent Infection

FORMAMINT tablets destroy the disease germs in mouth and throat, thus curing Sore Throat and protecting you against infectious diseases such as Influenza and Colds. Take a tablet whenever you are in crowded places.

**FORMAMINT**  
WULFING BRAND

At all Chemists at 2/6 per bottle.  
GENATOSAN LTD. LOUGHBOROUGH.

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"ESSSE"

Ask your Stove Dealer for the interesting "ESSSE" Book, or we will post to you with name of nearest Dealer.

The enclosed fire of the "ESSSE" Stove burns Anthracite—that glowing, smokeless, sootless fuel—and needs only five minutes' attention every 24 hours. The average room is heated continuously throughout the winter for less than 6d. per day. It ventilates the room, and is easily regulated to give the temperature required.

Prices from £2 15s. upwards.

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Showrooms: London, Liverpool, Edinburgh and Glasgow.

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## 'THE FIRST HUNDRED THOUSAND'

of poor girls and boys have long ago passed through Dr. Barnardo's Homes. The "Ever Open Door" and Receiving Houses in Stepney Causeway, E., are old and out-of-date. To rebuild them, and provide ample playgrounds, £50,000 is needed.

A HAPPY THOUGHT—let the new buildings commemorate Mr. Howard Williams and Mr. William McCall, life-long helpers who died this spring. Send your gift to-day to Lord Sudeley, Dr. Barnardo's Homes, 18-26, Stepney Causeway, E. 1, and thus help

## THE NEXT HUNDRED THOUSAND

## NONOX

SELF-GENERATING TORCH.



The Lamp that is in nightly use all over the world

GUARANTEED 12 MONTHS.

Sold by  
BOOTS, GAMAGES,  
HARRODS, HAMLEYS,  
HALFORD'S, etc.

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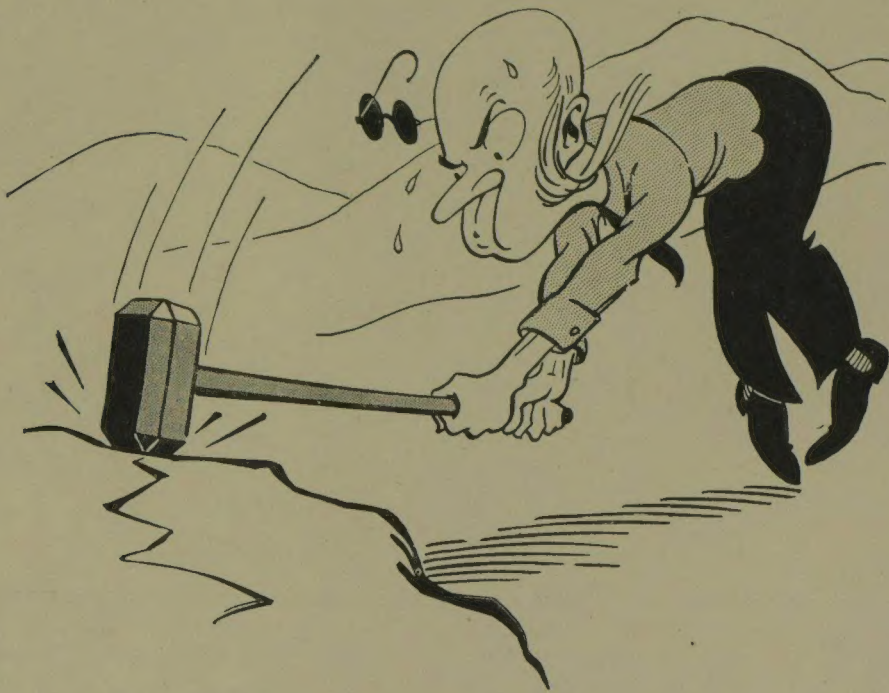
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THE NONOX is the only lamp that is always ready for service and requires no attention or batteries. Invaluable for town, country, or abroad. Weighs only 7½ oz.

Sole Agents:  
C. H. SOWERBY, LTD.,  
22, ELY PLACE, LONDON, E.C. 1



## The New 'BP' from Crude to Car



### Here is the Geologist

The Geologist is actually not in the least like this. He is the strenuous young man who finds the crude oil from which the new "BP"—the better petrol—is made.

He works with highly scientific instruments and the knowledge acquired through long training and study. He locates oil by surveying fresh territory, studying rock formations and determining the nature of the underground structure. He paves the way for the driller.

The Geologist is the first link in the chain which brings the new "BP" to the happy motorist. Join the throng of happy motorists to-day by using the new "BP"—the better petrol. It is quality alone which counts and it is by quality that the new "BP" has achieved its amazing success.



The Happy Motorist



ANGLO-PERSIAN OIL CO. LTD

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## THE BETTER PETROL

## The EXTRA QUALITY Virginia



Made from a particularly choice blend of selected Virginia Tobacco, these superb cigarettes have a flavour and smoking-quality which is all their own.

# PLAYER'S N°3

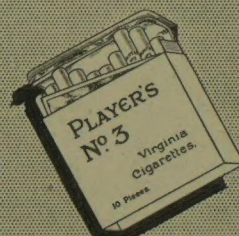
## Virginia Cigarettes

10 for 8<sup>d</sup>.

50 for 3/3

20 for 1/4

100 for 6/4



WITH OR WITHOUT CORK TIPS

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## MOTOR SHOW NOTES.

**Vauxhall Motors** (Stand No. 52). A new Vauxhall, styled Type T, made its appearance at the Olympia Motor Show. It is an improved edition of last year's model, with the same rating of 20.9-h.p. Conspicuous among the mechanical improvements is the Luvac "one-shot" lubrication system for the chassis, which saves the owner attending to twenty-seven oiling points which formerly had to be individually provided with lubricant with the grease gun. The engine has been mounted on rubber cushions. A positive pump supply of fuel to the carburetter is given by the petrol being pumped direct thereto, instead of by a vacuum system. This pump is driven from the camshaft. Its advantage is that the faster the engine is running, the more fuel is automatically pumped. The crank-case is ventilated thoroughly in order to dispel any possible collection of vapour, which is carried out underneath the car. This has the advantage of lessening any dilution of the oil, so that its lubricating qualities last longer—an economical factor in the running, of course. Flexible fabric joints have been discarded for Hardy-Spicer metal universal joints on the propeller-shaft. Five types of coachwork are exhibited, showing a wide range of styles, from open tourers to fabric saloons, thus making a very handsome display. The prices are also moderate, ranging from £495 for the Princeton

tourer up to £695 for the Westminster seven-seater saloon. The convenience of the drivers of these cars has been carefully studied, and numerous gadgets are fitted to add to their comfort.

**Riley Cars** (Stand No. 86). In the main aisle, nearing the coachbuilders' section, is the Riley stand. The famous 9-h.p. models and the "Deauville Six" 14-h.p. six-cylinder car are of great interest to sporting motorists. Both these two types produced by Riley (Coventry), Ltd., firmly caught on during the past season, and the manufacturers have wisely altered them as little as possible for 1930. The Monaco II. Riley "Nine" costs £298 only, though the special very fast series model is listed at £325. This also is the cost of the special tourer, though the open fabric one is the same price as the Monaco saloon. The 14-h.p. Stelvio II. model saloon costs £465, and the "Deauville Six" £495, both wonderfully fast cars and attractive in the low lines of the coachwork. A great feature of the Riley "Nine" saloon is the ample room given in the rear seats of such a small car. Pneumatic upholstery gives comfort, and the acceleration of the engine, used in conjunction with the gear-box, provides the most sporting touring vehicle, easy to handle by either sex. While there are plenty of new six-cylinder cars to be seen this year, still, fours, like the "Nine," will always hold their popularity on account of their economical

running. The new Riley six-cylinder cars have all the qualities of the smaller models, plus, of course, a longer wheel-base and greater carrying capacity. They also have high acceleration. The fabric coachwork is particularly comfortable. A full range of both the Riley "Nine" four-cylinder and six-cylinder 14-h.p. models is shown on the staging, so that visitors here will have a wide choice of types of cars ranging from £298 to £495.

**Gamage Gadgets** (Stand No. 417: Gallery). The Gallery is a veritable paradise for the motorist on the look-out for gadgets. There are so many new contrivances to be found on the various stalls which have not yet been adopted by the chassis makers or production car manufacturers. Take Gamage's, for instance; here you can find everything you want for your garage, to say nothing of oddments for the car—mascots, cigarette lighters, companions filled with cigarettes, powder puffs, toilet requisites, motoring clothing, including goggles for the occupants and mirrors for the car. Added to all these are surprise items, as they say on the wireless; something to improve the petrol consumption, a new form of cushion to make you comfortable, foot-muffs to keep your feet warm, and foot-rests to prevent your slipping from the cushions if the driver humps too fast over a lumpy road. And if you don't want to own a car of your own, Gamage's will hire one out to you.

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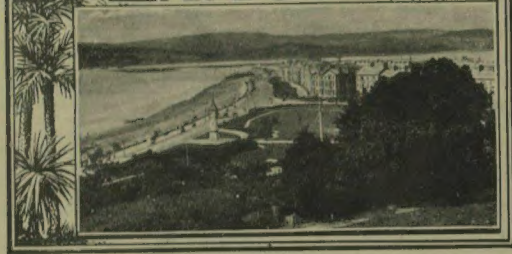
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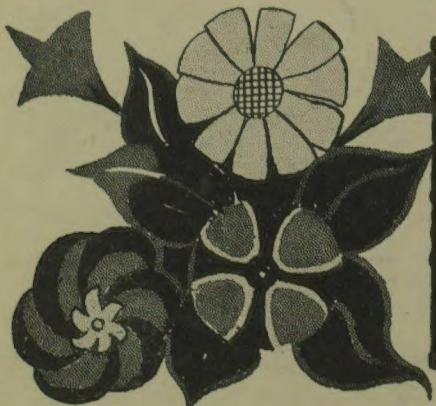
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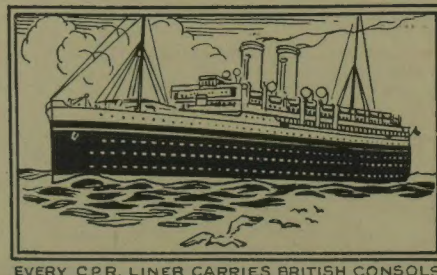
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